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# THE ART-UNION.

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&c. &c. &c.



EXHIBITIONS  
FOREIGN ART  
PUBLICATIONS  
PROGRESS OF ART  
&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 41.

LONDON: JUNE 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

**THE EIGHTH ANNUAL EXHIBITION** of the NEW SOCIETY of PAINTERS in WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.

JAMES FAHEY, Sec.

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**EAST OF ENGLAND ART-UNION.**

The EXHIBITION of MODERN ART in PAINTING and DRAWING connected with this Institution, will be opened in the latter part of JULY, at the Artists'-room, Exchange-street, Norwich.

Mr. Green, of Charles-street, Middlesex Hospital, has been appointed Agent to the Society for packing, and all works of Art should be forwarded to him by the 11th of July.

No carriage or expenses will be paid by the Institution, except on works sent from those Artists to whom the Exhibition Circular has previously been forwarded.

By order of the Committee.

St. Andrew's, W. WILLIAMS,  
Norwich, May 24th, 1842. Hon. Sec.

**THE ART-UNIONS of GERMANY.**

In order to facilitate and render more convenient to parties non-resident in London, who may wish to become Subscribers to these Institutions (for full particulars of which see Advertisement in last page), Mr. HERING, the appointed Agent for this Kingdom, is willing to receive from Gentlemen resident in the following Cities and Towns, Proposals for the Office of Honorary Local Secretary, in the selection of which Officer a preference will be given to any one more immediately in connexion with Art or Literature in the town in which he is resident. The application to be accompanied by a reference in London.

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Dublin,	York,	Tyne,
Cork,	Canterbury,	Bath,
Oxford,	Salisbury,	Bristol,
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German Repository of Art,  
9, Newman-street, London,  
1st June, 1842.

**FINE ARTS.**—Shortly will be published, a beautiful Drawing in Lithography, by a well-known Artist, representing the interesting ceremony of submitting the Prizes of the ART-UNION of LONDON, at the THEATRE ROYAL, DRURY-LANE, on TUESDAY, the 26th of APRIL.

**WEST OF ENGLAND ART-UNION.**

The WEST OF ENGLAND ART-UNION is established to promote the interests of Art in the Western Counties.

The following is an outline of the plan upon which it is proposed that the Society shall be conducted. It will be found to embrace many improvements, which the experience of other Art-Unions has suggested as desirable.

A Subscription of Half-a-Guinea to constitute Membership.

A part of the fund raised to be expended in the production of an Engraving, to one copy of which every Subscriber shall be entitled for each half-guinea subscribed.

The surplus fund, after paying the necessary expenses of the Society, shall be divided into Prizes of various amounts, which will be distributed by lot among the Subscribers; so that each Subscriber, besides receiving a Print fully equal in value to the amount of his subscription, will also have a chance of obtaining a valuable Work of Art as a prize.

The winners of prizes will be allowed to select one or more Works of Art, to the amount of their prize, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition at Falmouth; or they will be allowed to have Portraits of any members of their families, painted by an artist chosen by themselves.

It is believed that this latter regulation will be found very acceptable to many prizeholders, and will afford encouragement to a class of artists who have hitherto been very much excluded from the benefits of Art-Unions.

The drawing for 1842 will take place at a Public Meeting, to be held in Plymouth, the last week in August.

To obviate the objection so frequently expressed by Subscribers to Art-Unions, of having to wait many months after the distribution of prizes, before the Print is delivered, arrangements have been made with Mr. Ryall, the eminent engraver, to complete an engraving in his best style, from a very beautiful picture by Mr. A. Penley, entitled 'The Spring of the Valley;' the Prints to be ready for distribution to the Subscribers within one month of the time that the prizes are drawn. It is believed that this Print will be one of the most attractive that has ever yet been issued by any Art-Union. The impressions are to be delivered strictly in the order of subscription.

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## THE ART-UNION.



LONDON, JUNE 1, 1842.

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## THE ROYAL ACADEMY.

## SEVENTY-FOURTH EXHIBITION.—1842.

THE EXHIBITION was opened to the public on Monday, the 2nd of May. We were among the spectators who went to look at the people; as to seeing the pictures, that was out of the question, if we except those that were "out of sight;" for upon the first day, the works that occupy, in one sense, the highest places, enjoy advantages of which those "on the line" are deprived. Unfortunately for the Academy and the exhibitors, the old and unwise system is persevered in, and the critic is systematically deprived of the power to give to the public a just and fair estimate of the collection. To us, this is of small consequence; for we can, afterwards, enter the rooms, as soon as they are opened, again and again, before we are called on to offer any remarks upon them. But to those who are compelled to write on the Monday night, for the journals of the next day, such observations as result from an inspection made in the midst of a crowd, subjected to every possible inconvenience and annoyance, the evil is great; the results unquestionably are, often, irritability of temper which prevents the possibility of writing generously; and, always, a want of power to discharge the duty with either accuracy or ability. Yet these things will be done whether they are, or are not, desirable to the Academy; and will, as certainly, inevitably and invariably, be done badly, while the present unwise, illiberal, and unjust system is so pertinaciously adhered to. We may judge of the feelings of others by our own; and have no hesitation in saying, that if we had been called upon to write a detailed criticism, on the afternoon of the Monday, we should have been ashamed to have read it "in print" on the Tuesday morning. We trace, indeed, to this absurd principle of exclusion, which belongs solely to the Royal Academy, much, if not the whole, of the asperity and bitterness in which writers so continually indulge when treating of that body; so long as it is continued, so long will its members be annoyed upon every oc-

casional where annoyance may be given with the semblance of justice. Under what pretence the plan is kept up, we cannot say; but sure we are that the courtesy of sending admissions to a dozen of the leading journals, might be accorded without being considered derogatory; and there can be no rational doubt that by so doing the members would best consider, not alone their own interests, but the interests of the great body of British Artists of whom they are, in a degree, the appointed guardians. If the Council had been situated as we were on the 2nd of May, and heard the complaints of gentlemen who "attended for the public press"—and who were *compelled* to be in the gallery, in discharge of their duty—they would, we humbly think, rescind a rule which, to say the least, is unwise, and not very creditable to this, the second quarter of the nineteenth century.\*

Of the seventy-fourth exhibition of the Royal Academy, there can be—and there is—but one opinion. It supplies evidence of great and general improvement. There are few pictures of all-engrossing merit; few at which crowds will rush, and beside which they will stay until their limbs grow weary; but as a whole, it is highly satisfactory, and affords cause of sincere congratulation to the artists and the nation. It consists of 1409 works; yet, we understand, no fewer than 900 works were rejected FOR WANT OF ROOM. This is an evil not so deplorable as it is disgraceful. It is really not to be tolerated, that in a country like this, where "means and appliances" are ample, there should exist, from year to year, a necessity for excluding from competition, perhaps from distinction, and certainly from profitable occupation, the many who must be included among those whose pictures are returned to the saloons, the painting-rooms, or the attics, in which they have been produced. The evil is so much the greater, because it is capable of a simple and easy remedy. The portion of the long building built by the nation for national objects, surely could not be better occupied during two months of the year, than in supplying space upon which the works of British artists might be hung—and *well hung*.

The paintings of the old masters might be laid aside for a brief while—or rather covered up by a

\* It is neither our duty nor our inclination to canvass the opinions expressed by the newspapers; but we feel justified in asserting that some of them will be read with contempt, some with anger, and some with unmingled disgust, by the artists. Not a few of them are—to our certain knowledge—written by persons who are painters *by profession*; but who, having utterly failed to attain to anything like ability, are consequently the rejected of Exhibition-rooms, and the despised of the public generally, and who vent their spite and spleen upon successful men, labouring continually to bring down merit to their own miserable level. Our regret is that the directors of public journals should lend their columns to men who can judge no better than they can paint; and supply ample evidence that they are influenced by envy, hatred, and malice. One of them, now before us, in language absolutely revolting, describes the glorious work of Maclean as unworthy of a pot-house; and the estimable President of the Royal Academy in terms such as we will not insult our readers by quoting; while the writer, as if to leave no doubt of his ignorance, in one small paragraph, mis-spells the names of no fewer than four of our leading artists. This, to be sure, appears in a journal pre-eminent for all that is infamous; but its circulation is great; and it supplies to a bad painter a weapon—powerful and dangerous, because it is one against which any honourable man would scorn to present a shield.

Very different in character are two leading newspapers now upon our table, which we regret to perceive treating the Academy most inconsiderately, and therefore most unjustly; both repeating the old and hack-nied, but refuted, assertion, that the Royal Academy is a "national" institution, and that therefore the people have a right to a voice in its management. Neither our time nor our space will permit us again to canvass this matter; we have already done so fully. Up to the present hour, the Academy is no more a national institution than the Royal Society, or the Society of Antiquaries; both these societies are provided, free, by Government with apartments in Somerset House; and from Government the Royal Academy receives nothing more. Surely it would be equally reasonable and equally just to call upon these Societies to submit their proceedings to the public voice, as to demand that the Royal Academy should do so.

We are by no means prepared to say that a system of encouraging and protecting British Art might not be devised that should be strictly "national;" or that such a system might not be greatly preferable to that which now exists; but until such a change has been effected, it is most unjustifiable to argue against the Royal Academy upon grounds utterly untenable.

temporary wall—as they do at the Louvre, where "they order these things better." Every meritorious picture might then be exhibited—and exhibited, not to the injury but the advantage of the artist.

It would give us exceeding pleasure to learn that the Royal Academy had been stirring in this matter. The duty is entirely theirs; it would be impossible for more than a suggestion on the subject to proceed from any other source. To them such an improvement would produce results most beneficial; for they would rid themselves, in a great degree, of that painful responsibility which attaches to the duty of hanging the pictures; a duty which an archangel could not discharge to the satisfaction of all parties; but which might be made infinitely less difficult by such an arrangement as we take the liberty to suggest. We feel quite certain that, if a proper representation were made by the Royal Academy to the trustees of the National Gallery, the plan would be at once acceded to.

As usual, there is, this year, the customary quantity of complaint regarding unfairness or ignorance in placing the pictures of unprivileged contributors. It is a troublesome and embarrassing topic to touch upon. Persons who think themselves aggrieved will make no allowance for the difficulties under which the "hangers" labour; and pay no consideration whatever to the fact that there may be two very opposite opinions as to the merit and value of a work—upon which there is a very sincere desire to judge rightly. We certainly think that in the present exhibition there have been some "mistakes;" but we are far from willing to attribute them to a bad motive. We know who the "hangers" are, and consider it impossible to sustain a charge so unworthy and discreditable as that of premeditated injustice. Yet among these "mistakes" there are some—we shall find it our duty to refer to them—that the ordinary observer will find it difficult to account for upon other grounds.

## EAST ROOM.

No. 1. 'Portraits of Misses Wynn, children of Lord and Lady Newborough,' T. M. JOY. Placed over the entrance, and yet seen to advantage. The work is pleasing in composition, and painted with sound judgment; happily blending the actual with the fanciful.

No. 5. 'Portrait of Mrs. Burr,' B. R. FAULKNER. A work that ranks high above the ordinary standard of its class. The figure of the lady is graceful, and the expression of her countenance full of gentleness. The work contains a bold attempt to paint a "shot" silk, and if the artist has failed, he has done so only with greater men—one of whom was Paul Veronese.

No. 6. 'A Magdalen,' W. ETTY, R.A. No matter what subject this artist may select for the exercise of his pencil, there is always in the execution much that is valuable—much that a school might safely follow, but at the same time much that prudence would counsel to eschew. The Magdalen stands with dishevelled hair, looking upwards in fervent ejaculation. The expression of the countenance is earnest—not dramatically intense; indeed the work is without any alloy of affectation. It would have been better had it been more conventional, since the learning of the artist must have added a value of his own to such a quality. The colouring of the picture is in the lights, a truth incontrovertible, while the shadows are heavy and turbid. There is no life in solid asphaltum or umber, as it is here used; and we appeal to this test—if the lights of the flesh were covered—the shadows alone would extinguish all idea of the relationship of the substance with anything so life-like as the lights of the picture.

No. 8. 'The Schoolmaster,' C. W. CORN. A subject from the well-known description in Goldsmith's "Deserted Village." The schoolmaster seems to have surprised some little truants, in whose faces the artist has skillfully depicted an apprehension of direful consequences: he is "severe and stern to view," but has withal playing in the corners of his month a light, which partially dispels the cloud on his brow. The picture is a happy conception of character, true to the poet and to nature; the execution exhibits the master hand.

No. 9. 'Interior of the Church of San Miguel, Xercy, Spain,' D. ROBERTS, R.A. A most ex-

quisitely-finished work; one of the happiest efforts of an artist who, in picturing these glorious remains of old time, peopled by a degenerate race, remains without a competitor.

No. 10. 'An English Landscape—Composition,' Sir A. W. CALLCOTT. We have of late seen but little of the works of the accomplished author of this picture; we hail his reappearance on these walls with such evidence as he brings us, that the principle of life is yet strong within him. The elements of the composition are common-place, and to which none but a master spirit can attach even a limited measure of interest; here they are brought forward with a profound veneration for the sublime and beautiful, which, thus expressed, cannot fail to be participated by all who may look upon the picture. It is an upright landscape, rather large, made out simply of a foreground covered by shallow water, in which are a few cows luxuriating, a few trees, and a distance. On the right, the eye is confined by the stately trees, whence it ranges over a gently undulating country into an airy perspective, which is finally mantled in the sky of the horizon. The season is summer, the day is sultry, and the painter has charged the air with a slight haze, which gives to his composition an effect rarely equalled. The water is cool and inimitably limpid; but the triumph of the picture is its atmosphere—air has never before been better painted. The shadow under the trees is pure and deep; a cow has sought refuge there, but she is pursued by the flies, if there be any meaning in the movement of her ears. If the end of painting be to move us to unison with the intended spirit of a representation, none will ever more eminently succeed than this 'English Landscape.'

No. 11. 'The first Introduction of Christianity into Britain,' J. R. HERBERT, A.R.A. This is a work, in all respects, of the highest class; the production of an artist of unquestionable genius, and one of the most "prospering" professors of the "grand Art." In parts it is evidently insufficiently finished, and in other parts it is wrought most elaborately; this inconsistency is an evil. But it is a happy conception of a striking and interesting incident; strictly historical, yet with ample scope for the exercise of imagination; and the artist has given to his fancy full play. An early Christian teacher (somewhat too close a resemblance to the modern monk) is converting a group of ancient Britons, under the shadow of those huge Druidic monuments which still exist at Stonehenge. The group is beautifully pictured: a young mother presents her babe; a sturdy youth is breaking one of his idols; an old man listens thoughtfully; while at the side of the missionary stands a graceful youth bearing a cross. The picture affords evidence of thought and study; the painter has obviously entered upon his task under the conviction that it was not to be performed as a work of ordinary labour, but that due consideration was required for every portion of it. We must wish that longer time had been taken to finish the subordinate parts.

No. 12. 'A View of Bolton Abbey, Yorkshire,' C. FIELDING. We are not to blame that

"Thou hast dealt us memories so passing sweet,  
That naught less dainty now doth serve us."

We cannot help comparing Mr. Fielding, as he presents himself to us here, with himself *in se*. The force of certain styles of Art lies in their breadth and freedom; that of others in their microscopic finish, a quality which debilitates a substantial firmness of manner. We wish this oil picture had partaken more of the tone of his water-colour works; it wants their breadth and sweetness; yet this comparative failure in him would have been a triumph to another.

No. 20. 'Vallone dei Malini, Amalfi,' C. STANFIELD, R.A. A view in Italy, a sort of rocky dell, crowned in the near distance by one or two white Italian buildings. There are no trees to tell us so; but the season is summer, or the thread of water, trickling down the picture and losing itself in the frame, would have been swollen to a brawling torrent. In the foreground there is more freshness than in the soil of Italy under its summer sky, gapping with innumerable cracks, like so many mouths opened to catch the largesse of the heavens. This picture throughout is inapproachable in its execution; its tones are mellowed and harmonized with the nicest skill; and the foreground is a palpable reality from which all would shrink, to whom a rugged ascent is at all objectionable.

No. 21. 'Winning Gloves,' J. C. HORSLEY.

A lady sleeping in a chair, and a cavalier about to "win gloves" by kissing her. In this picture there is much that is beautiful; but brilliancy in the lights and depth in the shadows are counteracted by a finish of parts which breaks the unity of these qualities. A care, even *zu Holländisch*, has been lavished on unimportant matters in the composition, while some of the same would have advantaged the female figure, who sits uneasily; indeed she would seem to have thrown herself hastily into her seat, and feigned sleep on hearing the approach of the gentleman. The gloves will be won easily; the lady is an accessory before the fact. We trust that artists will not receive ungraciously remarks like these, which can give us pleasure in proportion only as they may be productive of good.

No. 24. 'The Invalid,' J. W. KING. The invalid is a lady reclining on a sofa reading. The picture is an effect of light, which is thrown so judiciously on the figure as to disengage it from the canvass. It is a work of good promise.

No. 25. 'Portrait of a Gentleman,' M. MULREADY. Pure and bright in tone; the figure is easy in position, and we cannot fancy it otherwise than a likeness.

No. 27. 'Portrait of Lady Haddo,' Mrs. W. CARPENTER. There is about the works of this lady a greatness of purpose rarely found in those of professors of portraiture. Her execution is worthy of the highest walk of art. In composition and general treatment this portrait is unexceptionable.

No. 32. 'Mrs. Cooper, of Markree Castle, and youngest Children,' F. R. SAY. A group of full-length portraits in a garden. The lady is seated with her head turned to the left; the features are extremely felicitous in expression. The drapery is richly and effectively painted, and the background is put in with an old school feeling of which we cannot complain.

No. 33. 'The Dance,' W. ETTY, R.A.—  
"A figured dance succeeds; a comely band  
Of youths and maidens bounding hand in hand,  
The maids in soft simars of linen drest,  
The youths all graceful in the glossy vest," &c.

The lines are a portion of the quotation appended to the title in the catalogue—they are from Pope's *Homer*—the description of the shield of Achilles. None of Mr. Etty's works that we have lately seen, have—being pronounced finished—been left in a state so studiously sketchy as this. A band of youths and maidens, as the lines above express, have joined in a dance, while, at the same time,

"Two active tumblers in the centre bound."

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RIDGE. This portrait will not be a favourite with the English people. It is not a pleasant likeness; and as a painting it is ungraceful.

No. 69. ‘Portrait of Mrs. Pulteney,’ H. W. PICKERSGILL, R.A. There is, in this portrait, much truth and beauty, but it is marked by an execution which declares abundant occupation. The neck wants purity of tone—there is a haze, inconsistent with the warmth of life. Other portions of the work are painted with the known excellence of the artist.

No. 70. ‘Portrait of Mrs. Richard Bevan,’ T. PHILLIPS, R.A. A beautiful and most effective portrait. It absolutely looks out of the canvass.

No. 71. ‘Ophelia,’ R. REDGRAVE, A.R.A. “To one thing constant never”—verily should we not have recognized Mr. Redgrave in this picture; not, be it understood from a want of excellence, but from its incoherence with all our impressions of its author. The title is followed by a quotation—

“There is a willow grows aslant the brook,” &c.

and, according to its description, Ophelia is occupied in making “fantastic garlands” of

“Crow-flowers, nettles, daisies, and long purples.”

She is pale—woe-begone—and her restless, fevered eyes, bespeak a mind diseased. The painting of her dress, which is white, resembles the manner of some of the old masters, a feeling which is extended to the banks of the brook, this part of the work being enamelled on the canvass like the foreground of some of Giorgione’s garden scenes.

No. 72. ‘The Tired Soldier resting at a Road-side Well,’ F. GOODALL. We have had frequent occasion to speak in terms of the highest encomium of this young artist; but we marvel that he should delay so long to “flesh” his pencil in English scenery. The composition of this work carries us over to Normandy, or Brittany it may be. It consists of but few figures—a man with an ass, the old soldier seated near the well, and a *payzanne* drawing water. The figures are powerfully characterised; the female is a repetition, but this is a foible of some of the greatest professors of the Art. The work altogether is certainly not a retrograde movement.

No. 73. ‘Campo Santo—Venice,’ J. M. W. TURNER, R.A. Again—Venezia la ricca—water, and a few lustrous buildings in the distance. We have seen many of Mr. Turner’s pictures, which, although not highly coloured, vie in beauty with anything he has ever done; these were constituted of the same materials as this, and similarly treated, but yet infinitely superior to it. The infirmity of which we complained in the other picture is more distinctly shown here in the reflection of the sail of a boat, which is painted up to the force of the sail itself, producing at a near view a false effect, which is not improved by distance.

No. 79. ‘Devonshire Scenery,’ F. R. LEE, R.A. The productions of this artist afford us very accurate representations of effects the most volatile in nature, and consequently the most difficult to define upon canvass. The objects composing this ‘Devonshire Scenery,’ are found everywhere and painted continually; but rarely, very rarely, with the profound intuition which is conspicuous in every part of this picture. The water has motion.

No. 83. ‘Portraits of Scyron and Tit,’ A. COOPER, R.A. A lurcher and a diminutive terrier, which having been upon the stroll together, have hunted down a hare, over which the pair are panting in exultation after a hard run. The background is a moor thrown into deep shadow, and

overhung by pinky clouds which do not contribute favourably to the picture.

No. 91. ‘The Ford,’ W. MULREADY, R.A. A main “virtue” in the works of Mr. Mulready is, that they tell their own story without the aid of descriptive title. The reading of this picture is so simple that such a remark is not called for in speaking of it; although it partakes of the character of others, where we find in connexion with the immediate subject, a previous and a subsequent tissue of relations. Here two youths are bearing a maiden across “The Ford,” while the remainder of the party (the old people) are about to follow on horseback. It sustains the high reputation of its author; it is a work of surpassing beauty, grace, and excellence—one of the most valuable paintings ever produced in England.

No. 92. ‘Maria,’ T. UWINS, R.A. A most sweet and delicate composition; a touching and effective reading of the famous story in the “Sentimental Journey.”

No. 94. ‘Dorothea,’ H. LE JEUNE. A good example of rising genius; but the artist must study nature more and academic models less. This is broadly and forcibly coloured, and is a decided approach to excellence.

No. 95. ‘Dorothea disguised as a Shepherd Boy,’ T. UWINS, R.A. This is a small picture, treated with so much of the spirit of Michael Cervantes as to show, if evidence were wanting, that the accomplished painter is not less at home in such subjects than in those Italian scenes, for which he has created so strong and general a taste.

No. 96. ‘Otters and Salmon,’ E. LANDSEER, R.A. In the catalogue of the last year this name did not appear—a *hiatus* which taught us all the real value of him who bears it, perhaps, as much as anything else could have done. No artist was ever more purely national than Mr. Landseer; the public have persuaded themselves into the idea of an annual claim upon him, and the long accustomed indulgence having been but once withheld, complain loudly of a breach of prescriptive privilege. In this picture, an otter having secured a salmon, which it has dragged to a rock, is disturbed in his intended repast by another animal of the same species, desirous of sharing the prey. The animals are painted in a manner so substantial, as to approach the reality as nearly as art can ever do.

No. 97. ‘Scene from Twelfth Night,’ C. R. LESLIE, R.A.—

Sir Toby.—Accost, Sir Andrew, accost.

Sir Andrew.—What’s that?

Sir Toby.—My niece’s chambermaid.

Sir Andrew.—Good Mrs. Accost, I desire your acquaintance.

The productions of this artist are figure-pictures in the strictest meaning; his *personæ* being accompanied by circumstances just barely enough to signify the scene of action. He does not call our attention to the perfection of his *upholstery*—such a diversion being unnecessary. The figures are here but three in number; Sir Toby is seated, and Sir Andrew turns his back to the spectator in the act of “accosting.” The picture excels in character, the *forte* of this artist, but the point of sight is unusually high; this which may, or may not be a fault, is but as a speck on the sun. The work is of rare value; intrinsically excellent; calculated to satisfy and gratify the mass no less than the critic; and, to the highest degree, delightful to those who can thoroughly comprehend and fully appreciate almost the nearest approach to perfection of which the Art is capable. We cannot regret that it manifests a design to return to his former tone of colour, and an intention to abandon the unnaturally white hue that of late often spoiled the effect of a graceful, a beautiful, or a powerful conception.

No. 98. ‘The Highland Shepherd’s Home,’ E. LANDSEER, R.A. Another exquisite work of the artist, who is as completely “at home” as the shepherd himself in a Highland bothy. The subject is a most pleasant one: a happy mother is gazing on the face of her first-born sleeping in its cradle; the father, with his rougher countenance, but equally thankful expression, sits by her side; and the guardian dog is at his post.

No. 99. ‘Desire,’ J. J. CHALON, R.A. A work of no common merit, with some qualities in the production of which it has been surpassed by few. As a landscape it is remarkable; a fine and powerful tone of colour pervades it; and the reality of the scene is preserved with great ability. The

comment upon the word “desire” is made by a group of youths and maidens in a boat; one of the lads is striving to reach a water lily—apt gift for the lass beside him; the boat, however, has grounded, and can advance no nearer to the tempting object. There are few to whom the incident is not familiar; few who have not found the long stalk of the water lily slide from his grasp. Although a frequent occurrence, the use of it thus is very original. The shadow of the boy in the water is surely too strong; at first sight we fancied it a drowned youth, turning upon his light-hearted companions the ghastly look of death from beneath the clear wave.

No. 104. ‘Prayer; a Family about to leave their native shores imploring Divine protection,’ W. COLLINS, R.A. The scene is Italy; the sun is below the horizon; and before a public crucifix, planted on the sea-shore, a family are kneeling in prayer. A lamp is burning before the image, and its rays fall upon the figures, bringing them forth out of the dark back ground with most felicitous effect. The work is pervaded by the finest sentiment. It is probable that the balancing of the composition may be questioned, as the group is assembled on the right of the picture; but this arrangement leaves a void which may contribute to its grave tone. The wayfarers have no friends on earth; darkness and solitude are before them. This is a picture of a high poetic rank, doing honour alike to the head and heart of its accomplished author.

No. 115. ‘Inquiring for the Ferry—Evening on the banks of the Thames,’ T. S. COOPER. It has often been regretted, that in the pictures of this most able and justly popular artist the figures are not so well painted as the cattle—if they were, a large proportion of his works would be faultless. We are content that the dish which he contributes to the banquet is *toujours cache*—we are satisfied, because no one else could supply us with such material so good; and a monotony in Art is more tolerable than in anything else; were it not so, painters innumerable would be exhausted before their prime. This picture consists of a few cows tended by a woman, very indifferently painted, of whom a man is “inquiring for the ferry.” Mr. Cooper’s works generally present us with two skies—one so heavy that the cattle lean against it, the other clear and atmospheric, of which latter this picture presents an example; notwithstanding these defects, this gentleman is the *ursus maximus* of the *milky way*. We beg his pardon for the comparison, but will let it stand; only hoping that ere long he will have the good fortune to add to his herd.

No. 116. ‘Portrait of his Highness Mehemet Ali, Pacha of Egypt,’ the late Sir D. WILKIE, R.A. This is a small portrait treated in the simplest taste. It is marked by much of the signal excellence on which the fame of Wilkie rested; and although not of a size to receive the finish he bestowed upon his small figures, it was yet small enough to escape the manner of his large portraits. The famous Pacha is habited in black velvet, and looks precisely the man he is known to be.

No. 117. ‘Portrait of his Imperial Majesty the Sultan Abdul Meedgid,’ the late Sir D. WILKIE, R.A. The Sultan is costumed in the European taste, and seated on a sofa. No sooner does the eye rest upon this figure, than the attention is roused as if a voice had proceeded from its lips. The posture, although sedentary, is one of movement, not of repose. This picture, which is of the same size as that of the Pacha, has not been filled in by the hand of Wilkie, but the other we believe was.

No. 121. ‘Portrait of James Aspinall, Esq.,’ T. H. ILLIDGE. A portrait of a right good class; soundly and carefully painted; and as we happen to know the original, we can testify to the striking accuracy of the resemblance.

No. 123. ‘The Lesson,’ T. UWINS, R.A. One of the beautiful Italian subjects whence Mr. Uwins has raised for himself an enduring fame. The scene is the *loggia* of the cottage of a vine-dresser, where, under the shade of a vine, the family are assembled on a *festa* day. The child of the vine-dresser is receiving a lesson in the steps of the tarantella from the mother, while the grandmother touches the tambourine. This work is highly successful in character and expression; it manifests a fine feeling for nature—happy nature, in its rich and full and pure enjoyment; and is remarkable for excellent qualities as a production of Art. The

quaintly-finished work; one of the happiest efforts of an artist who, in picturing these glorious remains of old time, peopled by a degenerate race, remains without a competitor.

No. 10. 'An English Landscape—Composition,' Sir A. W. CALCOTT. We have of late seen but little of the works of the accomplished author of this picture; we hail his reappearance on these walls with such evidence as he brings us, that the principle of life is yet strong within him. The elements of the composition are common-place, and to which none but a master spirit can attach even a limited measure of interest; here they are brought forward with a profound veneration for the sublime and beautiful, which, thus expressed, cannot fail to be participated by all who may look upon the picture. It is an upright landscape, rather large, made out simply of a foreground covered by shallow water, in which are a few cows luxuriating, a few trees, and a distance. On the right, the eye is confined by the stately trees, whence it ranges over a gently undulating country into an airy perspective, which is finally mantled in the sky of the horizon. The season is summer, the day is sultry, and the painter has charged the air with a slight haze, which gives to his composition an effect rarely equalled. The water is cool and imitatively limpid; but the triumph of the picture is its atmosphere—air has never before been better painted. The shadow under the trees is pure and deep; a cow has sought refuge there, but she is pursued by the flies, if there be any meaning in the movement of her ears. If the end of painting be to move us to union with the intended spirit of a representation, none will ever more eminently succeed than this 'English Landscape.'

No. 11. 'The first Introduction of Christianity into Britain,' J. R. HERBERT, A.R.A. This is a work, in all respects, of the highest class; the production of an artist of unquestionable genius, and one of the most "prospering" professors of the "grand Art." In parts it is evidently insufficiently finished, and in other parts it is wrought most elaborately; this inconsistency is an evil. But it is a happy conception of a striking and interesting incident; strictly historical, yet with ample scope for the exercise of imagination; and the artist has given to his fancy full play. An early Christian teacher (somewhat too close a resemblance to the modern monk) is converting a group of ancient Britons, under the shadow of those huge Druidic monuments which still exist at Stonehenge. The group is beautifully pictured: a young mother presents her babe; a sturdy youth is breaking one of his idols; an old man listens thoughtfully; while at the side of the missionary stands a graceful youth bearing a cross. The picture affords evidence of thought and study; the painter has obviously entered upon his task under the conviction that it was not to be performed as a work of ordinary labour, but that due consideration was required for every portion of it. We must wish that longer time had been taken to finish the subordinate parts.

No. 12. 'A View of Bolton Abbey, Yorkshire,' C. FIELDING. We are not to blame that

"Thou hast dealt us memories so passing sweet,  
That naught less dainty now doth serve us."

We cannot help comparing Mr. Fielding, as he presents himself to us here, with himself *in se*. The force of certain styles of Art lies in their breadth and freedom; that of others in their microscopic finish, a quality which debilitates a substantial firmness of manner. We wish this oil picture had partaken more of the tone of his water-colour works; it wants their breadth and sweetness; yet this comparative failure in him would have been a triumph to another.

No. 20. 'Vallone dei Malini, Amalfi,' C. STANFIELD, R.A. A view in Italy, a sort of rocky defile, crowned in the near distance by one or two white Italian buildings. There are no trees to tell us so; but the season is summer, or the thread of water, trickling down the picture and losing itself in the frame, would have been swollen to a brawling torrent. In the foreground there is more freshness than in the soil of Italy under its summer sky, gaped with innumerable cracks, like so many mouths opened to catch the largesse of the heavens. This picture throughout is inapproachable in its execution; its tones are mellowed and harmonized with the nicest skill; and the foreground is a palpable reality from which all would shrink, to whom a rugged ascent is at all objectionable.

No. 21. 'Winning Gloves,' J. C. HORSLEY.

A lady sleeping in a chair, and a cavalier about to "win gloves" by kissing her. In this picture there is much that is beautiful; but brilliancy in the lights and depth in the shadows are counteracted by a finish of parts which breaks the unity of these qualities. A care, even *zu Holländisch*, has been lavished on unimportant matters in the composition, while some of the same would have advantaged the female figure, who sits uneasily; indeed she would seem to have thrown herself hastily into her seat, and feigned sleep on hearing the approach of the gentleman. The gloves will be won easily; the lady is an accessory before the fact. We trust that artists will not receive ungraciously remarks like these, which can give us pleasure in proportion only as they may be productive of good.

No. 24. 'The Invalid,' J. W. KING. The invalid is a lady reclining on a sofa reading. The picture is an effect of light, which is thrown so judiciously on the figure as to disengage it from the canvass. It is a work of good promise.

No. 25. 'Portrait of a Gentleman,' M. MURREADY. Pure and bright in tone; the figure is easy in position, and we cannot fancy it otherwise than a likeness.

No. 27. 'Portrait of Lady Haddo,' Mrs. W. CARPENTER. There is about the works of this lady a greatness of purpose rarely found in those of professors of portraiture. Her execution is worthy of the highest walk of art. In composition and general treatment this portrait is unexceptionable.

No. 32. 'Mrs. Cooper, of Markree Castle, and youngest Children,' F. R. SAY. A group of full-length portraits in a garden. The lady is seated with her head turned to the left; the features are extremely felicitous in expression. The drapery is richly and effectively painted, and the background is put in with an old school feeling of which we cannot complain.

No. 33. 'The Dance,' W. ETTY, R.A.—  
"A figured dance succeeds; a comely band  
Of youths and maidens bounding hand in hand,  
The maids in soft simars of linen drest,  
The youths all graceful in the glossy vest," &c.

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grance to be taken—yet still a "letting I dare not wait upon I would." How famously is this contrasted with the calm but resolute watching of Horatio! How grandly depicted is the sudden and amazed remorse of the King; how admirable the wonder, mixed with suspicion; and yet conscious innocence, in the Queen! But the triumph of the picture is, unquestionably, "the play" acted in the background. What a sublime conception!—how intrinsically full of poetry is the figure of the murderer seeking to shadow his face from the yet lingering light of day—and the dim gigantic form, his huge outline, reflected from behind! The play is, indeed, "the thing." As an example of fine drawing it is unsurpassed; in all the highest attributes of Art it will rank among the most memorable productions of our school.

No. 63. 'Portrait of the Queen,' J. PART-  
NIDGE. This portrait will not be a favourite with the English people. It is not a pleasant likeness; and as a painting it is ungraceful.

No. 69. 'Portrait of Mrs. Pulteney,' H. W. PICKERSGILL, R.A. There is, in this portrait, much truth and beauty, but it is marked by an execution which declares abundant occupation. The neck wants purity of tone—there is a haze, inconsistent with the warmth of life. Other portions of the work are painted with the known excellence of the artist.

No. 70. 'Portrait of Mrs. Richard Bevan,' T. PHILLIPS, R.A. A beautiful and most effective portrait. It absolutely looks out of the canvass.

No. 71. 'Ophelia,' R. REDGRAVE, A.R.A. "To one thing constant never"—verily should we not have recognized Mr. Redgrave in this picture; not, be it understood from a want of excellence, but from its inconsonance with all our impressions of its author. The title is followed by a quotation—

"There is a willow grows ascaunt the brook," &c.

and, according to its description, Ophelia is occupied in making "fantastic garlands" of

"Crow-flowers, nettles, daisies, and long purples."

She is pale—woe-begone—and her restless, fevered eyes, bespeak a mind diseased. The painting of her dress, which is white, resembles the manner of some of the old masters, a feeling which is extended to the banks of the brook, this part of the work being enamelled on the canvass like the foreground of some of Giorgione's garden scenes.

No. 72. 'The Tired Soldier resting at a Road-side Well,' F. GOODALL. We have had frequent occasion to speak in terms of the highest encomium of this young artist; but we marvel that he should delay so long to "flesh" his pencil in English scenery. The composition of this work carries us over to Normandy, or Brittany it may be. It consists of but few figures—a man with an ass, the old soldier seated near the well, and a *pay-sanne* drawing water. The figures are powerfully characterised; the female is a repetition, but this is a foible of some of the greatest professors of the Art. The work altogether is certainly not a retrograde movement.

No. 73. 'Campo Santo—Venice,' J. M. W. TURNER, R.A. Again—Venezia la ricca—water, and a few lustrous buildings in the distance. We have seen many of Mr. Turner's pictures, which, although not highly coloured, vie in beauty with anything he has ever done; these were constituted of the same materials as this, and similarly treated, but yet infinitely superior to it. The infirmity of which we complained in the other picture is more distinctly shown here in the reflection of the sail of a boat, which is painted up to the force of the sail itself, producing at a near view a false effect, which is not improved by distance.

No. 79. 'Devonshire Scenery,' F. R. LEE, R.A. The productions of this artist afford us very accurate representations of effects the most volatile in nature, and consequently the most difficult to define upon canvass. The objects composing this 'Devonshire Scenery,' are found everywhere and painted continually; but rarely, very rarely, with the profound intuition which is conspicuous in every part of this picture. The water has motion.

No. 83. 'Portraits of Seyron and Tit,' A. COOPER, R.A. A lurcher and a diminutive terrier, which having been upon the stroll together, have hunted down a hare, over which the pair are panting in exultation after a hard run. The background is a moor thrown into deep shadow, and

overhung by pinky clouds which do not contribute favourably to the picture.

No. 91. 'The Ford,' W. MULREADY, R.A. A main "virtue" in the works of Mr. Mulready is, that they tell their own story without the aid of descriptive-title.—The reading of this picture is so simple that such a remark is not called for in speaking of it; although it partakes of the character of others, where we find in connexion with the immediate subject, a previous and a subsequent tissue of relations. Here two youths are bearing a maiden across "The Ford," while the remainder of the party (the old people) are about to follow on horseback. It sustains the high reputation of its author; it is a work of surpassing beauty, grace, and excellence—one of the most valuable paintings ever produced in England.

No. 92. 'Maria,' T. UWINS, R.A. A most sweet and delicate composition; a touching and effective reading of the famous story in the "Sentimental Journey."

No. 94. 'Dorothea,' H. LE JEUNE. A good example of rising genius; but the artist must study nature more and academic models less. This is broadly and forcibly coloured, and is a decided approach to excellence.

No. 95. 'Dorothea disguised as a Shepherd Boy,' T. UWINS, R.A. This is a small picture, treated with so much of the spirit of Michael Cervantes as to show, if evidence were wanting, that the accomplished painter is not less at home in such subjects than in those Italian scenes, for which he has created so strong and general a taste.

No. 96. 'Otters and Salmon,' E. LANDSEER, R.A. In the catalogue of the last year this name did not appear—a *hiatus* which taught us all the real value of him who bears it, perhaps, as much as anything else could have done. No artist was ever more purely national than Mr. Landseer; the public have persuaded themselves into the idea of an annual claim upon him, and the long accustomed indulgence having been but once withheld, complain loudly of a breach of prescriptive privilege. In this picture, an otter having secured a salmon, which it has dragged to a rock, is disturbed in his intended repast by another animal of the same species, desirous of sharing the prey. The animals are painted in a manner so substantial, as to approach the reality as nearly as art can ever do.

No. 97. 'Scene from Twelfth Night,' C. R. LESLIE, R.A.—

Sir Toby.—Accost, Sir Andrew, Accost.

Sir Andrew.—What's that?

Sir Toby.—My niece's chambermaid.

Sir Andrew.—Good Mrs. Accost, I desire your acquaintance.

The productions of this artist are figure-pictures in the strictest meaning; his *personae* being accompanied by circumstances just barely enough to signify the scene of action. He does not call our attention to the perfection of his *upholstery*—such a diversion being unnecessary. The figures are here but three in number; Sir Toby is seated, and Sir Andrew turns his back to the spectator in the act of "accosting." The picture excels in character, the *forte* of this artist, but the point of sight is unusually high; this which may, or may not be a fault, is but as a speck on the sun. The work is of rare value; intrinsically excellent; calculated to satisfy and gratify the mass no less than the critic; and, to the highest degree, delightful to those who can thoroughly comprehend and fully appreciate almost the nearest approach to perfection of which the Art is capable. We cannot regret that it manifests a design to return to his former tone of colour, and an intention to abandon the unnaturally white hue that of late often spoiled the effect of a graceful, a beautiful, or a powerful conception.

No. 98. 'The Highland Shepherd's Home,' E. LANDSEER, R.A. Another exquisite work of the artist, who is as completely "at home" as the shepherd himself in a Highland bothy. The subject is a most pleasant one: a happy mother is gazing on the face of her first-born sleeping in its cradle; the father, with his rougher countenance, but equally thankful expression, sits by her side; and the guardian dog is at his post.

No. 99. 'Desire,' J. J. CHALON, R.A. A work of no common merit, with some qualities in the production of which it has been surpassed by few. As a landscape it is remarkable; a fine and powerful tone of colour pervades it; and the reality of the scene is preserved with great ability. The

comment upon the word "desire" is made by a group of youths and maidens in a boat; one of the lads is striving to reach a water lily—apt gift for the lass beside him; the boat, however, has grounded, and can advance no nearer to the tempting object. There are few to whom the incident is not familiar; few who have not found the long stalk of the water lily slide from his grasp. Although a frequent occurrence, the use of it thus is very original. The shadow of the boy in the water is surely too strong; at first sight we fancied it a drowned youth, turning upon his light-hearted companions the ghastly look of death from beneath the clear wave.

No. 104. 'Prayer; a Family about to leave their native shores imploring Divine protection,' W. COLLINS, R.A. The scene is Italy; the sun is below the horizon; and before a public crucifix, planted on the sea-shore, a family are kneeling in prayer. A lamp is burning before the image, and its rays fall upon the figures, bringing them forth out of the dark back ground with most felicitous effect. The work is pervaded by the finest sentiment. It is probable that the balancing of the composition may be questioned, as the group is assembled on the right of the picture; but this arrangement leaves a void which may contribute to its grave tone. The wayfarers have no friends on earth; darkness and solitude are before them. This is a picture of a high poetic rank, doing honour alike to the head and heart of its accomplished author.

No. 115. 'Inquiring for the Ferry—Evening on the banks of the Thames,' T. S. COOPER. It has often been regretted, that in the pictures of this most able and justly popular artist the figures are not so well painted as the cattle—if they were, a large proportion of his works would be faultless. We are content that the dish which he contributes to the banquet is *toujours pache*—we are satisfied, because no one else could supply us with such material so good; and a monotony in Art is more tolerable than in anything else; were it not so, painters innumerable would be exhausted before their prime. This picture consists of a few cows tended by a woman, very indifferently painted, of whom a man is "inquiring for the ferry." Mr. Cooper's works generally present us with two skies—one so heavy that the cattle lean against it, the other clear and atmospheric, of which latter this picture presents an example; notwithstanding these defects, this gentleman is the *ursus maximus* of the milky way. We beg his pardon for the comparison, but will let it stand; only hoping that ere long he will have the good fortune to add to his herd.

No. 116. 'Portrait of his Highness Mehemet Ali, Pacha of Egypt,' the late Sir D. WILKIE, R.A. This is a small portrait treated in the simplest taste. It is marked by much of the signal excellence on which the fame of Wilkie rested; and although not of a size to receive the finish he bestowed upon his small figures, it was yet small enough to escape the manner of his large portraits. The famous Pacha is habited in black velvet, and looks precisely the man he is known to be.

No. 117. 'Portrait of his Imperial Majesty the Sultan Abdul Meedgid,' the late Sir D. WILKIE, R.A. The Sultan is costumed in the European taste, and seated on a sofa. No sooner does the eye rest upon this figure, than the attention is roused as if a voice had proceeded from its lips. The posture, although sedentary, is one of movement, not of repose. This picture, which is of the same size as that of the Pacha, has not been filled in by the hand of Wilkie, but the other we believe was.

No. 121. 'Portrait of James Aspinall, Esq.,' T. H. ILLIDGE. A portrait of a right good class; soundly and carefully painted; and as we happen to know the original, we can testify to the striking accuracy of the resemblance.

No. 123. 'The Lesson,' T. UWINS, R.A. One of the beautiful Italian subjects whence Mr. Uwins has raised for himself an enduring fame. The scene is the *loggia* of the cottage of a vine-dresser, where, under the shade of a vine, the family are assembled on a *festa* day. The child of the vine-dresser is receiving a lesson in the steps of the tarantella from the mother, while the grandmother touches the tambourine. This work is highly successful in character and expression; it manifests a fine feeling for nature—happy nature, in its rich and full and pure enjoyment; and is remarkable for excellent qualities as a production of Art. The

possession of one of this painter's pictures is a perpetual feast; one that contents without overloading the mind. In the joyous and sunny countenances he so loves to portray—reflection of tempers undisturbed and hearts at ease—one can fancy the artist copying his own gracious and generous thoughts—and loves for all human things that are good and happy.

No. 127. 'The Challenge,' F. P. STEPHANOFF. "None but the brave deserve the fair," is the spirit thrown into the demeanour of a burly gentleman occupied in the serious business of delivering a challenge, which is received by the party challenged with a simper that would argue something of contempt for the challenger. The subject of dispute is a lady, who is concealed behind a screen. The picture is extremely rich in subdued colours, and remarkable, as are most of the works of its author, for the play of the limbs of the figures. The story is not very clearly told. It occurs, we believe, in some modern novel, but we cannot call it to mind; and are uncertain whether the burly gentleman be the mere bearer of the cartel, or the actual competitor for the hand and heart of the wily mistress.

No. 128. 'Isola Bella, Lago Maggiore,' C. STANFIELD, R.A. The fidelity of the pencil of this artist, in rendering the likeness of a locality, is not to be surpassed; the perfect identity of the scene itself with the picture will be acknowledged by all who have seen both. Mr. Stanfield does not paint the southern sky with such a blaze of affected purity as we are so often accustomed to see; but his version is not the less true; we see his distances through a volume of air, of which there is no apprehension in the bulk of our painters of Italian scenery: the whole of this picture is most skilfully cleared up by a piece of broken rock, &c., as foreground.

No. 130. 'The Mother,' The name of the artist is printed Lander, but it should be R. S. LAUDER. The work seems to be a portrait. We have remarked in the productions of this gentleman a laudable effort to give, in composition, a tone of sentiment to portraiture. There is yet room enough for sentiment in heads. A certain confusion in the drapery might lead the spectator to impugn the drawing; the work, however, bears, in many parts, the impress of originality and power.

No. 130. 'A Portrait,' E. M. WARD. We notice this small and unpretending portrait, chiefly because it is a likeness that will instantly strike all who have seen the original—off the stage, that is to say, when Mr. O. Smith is not the "discontented and repining spirit" he usually represents.

No. 136. 'Sisters,' C. L. EASTLAKE, R.A. This is the only picture contributed this year by Mr. Eastlake—a disappointment of which we hear complaints in every quarter—expressions of impatience highly complimentary to the author—for were he never again to exhibit, his work of the last year was one that raised him to the level of the greatest masters of expression who have ever lived. The elements of this production are of every day—two female figures in a garden painted with a German, or rather an old Italian, feeling. The citadel of the strength of the painter is, as usual, the features, which discourse with abundant eloquence in the language of the heart. If the perfection of didactic art be to arrest and enregister the emotions in the characters of that tacit language intelligible to every human eye—if it be to translate the soul with its deepest and purest affections to the countenance—then are the works of this gentleman the essence of that perfection. If Mr. Eastlake exhibits this year so very little as to create a want which the whole gallery cannot supply, our readers know that he has not been an idler—that his time has been less spent in extending his own great fame, than in laying a foundation for the fame of his professional brethren. We can ill spare him from this annual banquet; but we know that his absence from it is rather matter for rejoicing than regret. It augurs of noble deeds of which we shall some day have ample evidence.

No. 140. 'The Highland Gille,' A. COOPER, R.A. A sort of Callum Beg, as wild as the heather of his native hills; he is in charge of a shooting pony and a lurcher—a favourite race, by the way, with this artist. A fine highland background closes the scene; but the clouds are of a most distempered hue—a pinky mannerism, which marks so many of the pictures of this artist—the value

of which would have been enhanced by something less original, and more ordinarily natural.

No. 141. 'Ziva, a Badger Dog,' belonging to the Hereditary Prince of Saxe Coburg-Gotha, E. LANDSEER, R.A. Ziva is by no means one of the beauties of his species—a black, glossy, short-legged animal, with an eye of intense meaning fixed upon an apple which a monkey is rapidly devouring. To say that the monkey is as well given as those of years and years ago by the same hand, is to say enough. The dog is living, and even warm on the canvass; there is very little gradation of shade on his coat, but he is nevertheless of an astonishing roundness.

No. 142. 'The Grandmother,' T. WEBSTER, A.R.A. Two figures—a child receiving instruction in reading from his grandmother. The repugnance to the task, manifested in the countenance of the pupil, is expressed with a truth resulting from the nicest observation; the boy looks out of the picture, and is willing to be amused with anything save the matter in hand.

No. 143. 'A Pair of Brazilian Monkeys, the property of Her Majesty,' E. LANDSEER, R.A. This is a small picture, and the diminutive animals are mounted on a pineapple, regarding with intense astonishment the proceedings of a wasp near them. This little work is characterized by an extremely high finish; and the mixture of surprise, curiosity, and apprehension, could not have been more successfully expressed in the human subject.

No. 147. 'The Impenitent,' T. WEBSTER, A.R.A. This little picture requires no title; so well do the circumstances hang together. A boy having been disgraced, is placed in what seems to be a kitchen, to do penance with his book as his only companions; but his heart is hard, there is in his face no contrition, he stares at you with such a look, as signifies that he only waits for the opportunity of repeating his fault. Others of his class-fellows are seen in another room, undoubtedly pursuing the routine of "good" children. A valuable gleam of light penetrates the gloom of the impenitent's cell; it falls upon some broken earthenware, to illustrate, perhaps, more pointedly the direct impulses of his organ of destructiveness.

No. 148. 'Scene from Henry VIII,' C. R. LESLIE, R.A. We remember a very similar version of the same subject by Mr. Leslie, which was engraved in one of the "Annals." The Queen is seated, and her attendant stands behind her with a lute. It is a graceful and beautiful and very touching composition; telling forcibly the sad story of the crowned queen, whose

"Soul grew sad with troubles."

No. 153. 'Portrait of James Walker, Esq., LL.D., &c. &c. J. P. KNIGHT, A. This portrait is painted with that kind of care which gives due value to every part of the composition, without interfering with the importance of the figure. The likeness is striking, and the expression significant and conversational. The various textures of the objects and materials are made out with the nicest truth.

No. 154. 'Ambleton Ferry, near Henley on Thames,' W. F. WITHERINGTON, R.A. There will be two opinions in reference to this picture. Those who demand a high tone of art, harmony of colour, and vigour in execution, will be dissatisfied with it; but it will more than content those who love nature, and love to see her copied by a "friendly" hand. The several accessories—the group, the boat, the horses, are skilfully "put in;" and a pleasant English character—fresh and green, and simply happy—pervades the work. If not the production of a powerful pencil, it is the work of a graceful one, influenced by a kindly spirit and a generous mind; and cannot fail to afford enjoyment to such as desire natural and true copies of scenes and incidents peculiar to England. The critic may murmur; but the mass will be pleased.

No. 156. 'Horses pursued by Wolves,' T. WOODWARD. A herd of horses have been surprised on the skirt of a wood by a pack of wolves, some of which are already in the midst of them. The terror and confusion of the animals are described with a power and reality which bespeak long and diligent study. The horses are numerous, and the artist seems to have courted every difficulty of position and circumstance, and has acquitted himself to admiration.

No. 157. 'A Scottish Dinner,' A. FRASER.

One of those interiors which seem diminishing in number with each successive year. A cottage family have placed themselves at table, and the precise point of time chosen by the artist is that at which the "head of the house" says grace. The substance of the dinner seems to be a "singit sheep's head." The picture is well painted throughout.

No. 158. 'Frankfort,' G. JONES, R.A. A picture of a style of Art which has been more or less imitated by every school in Europe, but in which the English school stands yet unrivalled. Somewhat more of finish would have increased its value: it is, however, marked by many excellent qualities; and of its class, may be placed in a very foremost rank.

No. 159. 'A Greek Girl preparing for the Toilette,' A. GEDDES, A. The work in this production comes forward with the utmost freshness and the most perfect beauty. The drapery is described with consummate skill; but character is wanting to the head to warrant the title 'A Greek Girl.' Such pictures are continually painted of necessity from English models, but in most cases a national character is communicated to the subject. Deducting somewhat, therefore, from its value on this ground, there are few modern paintings superior to this; it is rich, firm, and sound; and at the same time refined to delicacy. The expression of the countenance is peculiarly sweet; the attitude is strikingly graceful; and it abounds in proofs that the painter is thoroughly a master of his art.

No. 166. 'An Italian Landscape,' composition, Sir A. W. CALLCOTT, R.A. Here is a mingling of ancient and modern history; the crushed and fallen diadem of old Italy is at our feet, in contrast with the *alla giornata*, the perking tile-covered houses of modern Italy. The foreground is in shadow, and so elevated as to afford a distant perspective. In the middle distance flows a broad and winding river, across which stretches an old Roman bridge of many arches; it is broken and dilapidated, and is the work, we are here shown, of another time, when another genius presided over the destinies of the land, called by Virgil *terra beata*. The extreme background, managed with unexampled skill, fades into the grey mist of the remotest distance. This great artist (as well as others of high reputation) repudiates here the vulgar error of painting a crude blue sky, and calling it "Italian."

No. 167. 'Advice Wasted,' E. V. RIPPINGILLE. A bandit is idly listening to the earnest counsel of a friar—'Advice Wasted.' The picture possesses considerable merit; the characters are portrayed with great ability; but the style is crude and hard, the excellent artist having obviously fallen into the error so general with our English artists, who have lived just long enough in Italy to learn to paint nature as she is not—anywhere else. They get rid of the evil habit in time, and so will Mr. Rippingille; while the strength and originality of his mind will be unimpaired.

No. 168. 'Tired Pilgrims,' P. F. POOLE. Two sisters, worn out by travel, are resting in the solitude through which their path lies. One has fallen asleep, supported by the arm of the other. The free and firm manner of the artist is perceptible in every part of the work, which is of high merit. The picture is a fine moral lesson. We are safe in foretelling the future distinction of the painter. He looks into nature closely, but kindly; his copies of her works are never exaggerations either of her beauties or her deformities; he loves to portray the delicate and the graceful, but also the true. His productions are just such as thousands will covet who desire excellent displays of Art, but require something more than mere artistic skill in objects they will daily be called upon to contemplate.

No. 171. 'Portrait of Prince Albert,' J. PARTRIDGE. We cannot congratulate either the artist on his production, the Prince on the copy, or the Duchess of Kent, whose property the portrait is to become. This portrait and that of her Majesty, its "companion," are strikingly inferior to the portraits of the Queen and her Royal Consort, exhibited last year, the works of the same painter; and which are in process of engraving, the one by Mr. Doo, the other by Mr. Robinson. These two were, at all events, very pleasing transcripts of the originals; valuable as likenesses, and good as works of Art.



No. 172. 'Hymen burning the Arrows of Cupid,' G. PATTEN, A.R.A. This, although a "conceit," is a striking and original one;—a good idea, skilfully treated, and painted with much ability.

No. 178. 'Portrait of his Grace the Duke of Richmond,' S. LANE. A capital portrait; accurate as a likeness; and painted with freedom, force, and right good feeling.

No. 180. 'A River Scene,' T. CRESWICK. Another of Mr. Creswick's delicious copies of nature; somewhat too green perhaps; but refreshing to the eye and mind; and making the pale student miserable, as the fox in the fable, when the grapes were beyond his reach.

No. 181. 'Poor Arabs,' a sketch, W. MÜLLER. Few productions of our school are more original than the "sketches" of this gentleman. His poor Arabs, humble enough, are seated on the ground, begging of some wealthy Mussulmans. Every figure is purely Oriental, all having been undoubtedly transcribed from the life. The background may be a fragment of some one of the Egyptian cities visited by Mr. Müller in his recent tour in the dominions of the new Pharaoh.

No. 182. 'Snow Storm,' J. M. W. TURNER, R.A. Through the driving snow there are just perceptible portions of a steam-boat labouring on a rolling sea; but before any further account of the vessel can be given, it will be necessary to wait until the storm is cleared off a little. The sooner the better.

No. 184. 'Thebes, looking across the Great Hall, Karnac,' D. ROBERTS, R.A. This picture presents to us a view of the vast substantiality of Egyptian architecture, which would seem unwilling to decay, save with the world itself. The painting is executed with the usual perspicuity of its distinguished author; the shadows are clear and support admirably the higher tones.

No. 185. 'Portrait of a Lady,' GAMBARDILLA. The work of a modern Italian artist, and one of high merit. The portrait is very life-like.

No. 190. 'Portrait of Sir James Eyre, M.D., G. PATTEN, A. Many of the most valuable points of portraiture are discoverable in this work. The treatment and accessories are becoming the profession of the learned and excellent original, of whose person the figure is a striking transcript. The materiality of the features is perfect in resemblance; not less so is their *morale*, wherein we read a category of the milder virtues.

No. 201. 'The Battle of Preston Pans,' W. ALLAN, R.A. The particular period of the battle is that of the death of Colonel Gardiner, who is a foreground figure, mounted on a grey horse, from which he is about to fall having been mortally wounded. Gardiner's Dragoons are in full retreat, and the English Infantry are surrounded and cut down by the Highlanders. On the right of the picture Charles Edward is riding up, attended by the Duke of Perth. The artist has bestowed upon the action and passion of the work the utmost study, and with the best results. The picture is, indeed, one of the best of its class that has been produced in this country. To represent a battle is a task of no common difficulty—it must be all action; to convey an idea of the several incidents that occur, so as to come up to the imagination of the spectator, is almost impossible. The artist has very nearly reached this point. In all its minor details the work possesses great merit: there seems to be no portion that has not been carefully considered. It is the production of a man of industry as well as of genius.

No. 202. 'Juliet and the County Paris at Friar Lawrence's Cell,' J. HOLLINS. Even under the most skilful treatment this is a subject which would yield but a meagre return. We have before us the three figures with much power of painting, but the soul of the matter—their discourse—is ill sustained.

No. 208. 'Innocence,' J. P. PHILIP. A graceful and happy thought communicated with skill and judgment. We rejoice to find the name of the artist among the exhibitors; we have missed it for some time. Although we have here but a limited notion of his progress, it is by no means unsatisfactory.

No. 210. 'A Portrait,' Miss E. SETCHEL. A luminous and life-like little work; but there is a want of drawing, which it would well repay any care to remedy.

## MIDDLE ROOM.

No. 212. 'The Death Bed of John Wesley,' M. CLAXTON. Some twelve or fourteen portraits are comprehended in this work, which is far superior to the bulk of its class. The principal light falls upon the dying man, around whom are grouped members of his family and friends. It is full of good drawing and good colouring; and the grouping is admirable.

No. 213. 'Reading the Letter,' T. CLATER. A picture painted with the artist's usual ability in depicting homely or domestic scenes; the subject is taken from a story by Mrs. S. C. Hall—an author whose works, we venture to say, supplies many good themes for the pencil. It relates an incident of a young girl who, being unable herself to read her lover's letter, is compelled to communicate her secret to an aged recluse. The incident is related with much truth, simplicity, and effect; and it is very carefully finished.

No. 214. 'The Look Out—a Swiss Soldier of the sixteenth century,' J. A. HOUSTON. This, although a small and unpretending picture, appears to possess considerable merit. It is the production of an artist with whose name we are not acquainted.

No. 222. 'The Cottage Door,' P. A. MULREADY. An admirably painted picture, possessing great merit; the figures, however, are too large for the canvass. This young artist seems bent upon overtaking his accomplished father.

No. 227. 'Winchester Tower—Windsor from the Thames,' F. W. WATTS. A chalkiness of tone pervades this landscape, but for which it would be a picture of high merit; as it is, the foliage is made out with a decided and crisp touch, and the shadows are so graduated as to give fulness and luxuriance to the masses.

No. 228. 'The Chapel of the Convent of St. Catherine on Mount Sinai,' D. ROBERTS, R.A. Gorgeous as is this interior, we miss those effects to which Mr. Roberts has now so long accustomed us, that we complain of their absence. The present picture is painted in subdued tones, mellowed into one grand and harmonious whole, which, in the precision of its details, excites our unbounded admiration; yet this picture is not the style of *Roberts* we should think of adding to a collection of our own.

No. 229. 'The Contest of the Lyre and the Pipe in the Valley of Tempe,' F. DANBY. We seldom see a picture by this artist without experiencing as much pleasure as the contemplation of a picture can give. The ancient poets have been much followed by artists in bucolical composition; but the general range has seldom got beyond dry academical inanities. The presented work consists of two magnificent compositions—the Contest—and the "*frigida Tempe*,"—of Mr. Danby's most Thessalian brain; the latter a landscape to awaken in the heart of every churl a passionate love of the beauties of the world he lives in. It is evening, and the sun is looking for the last time on that day on the brow of Ossa, while the river Peneus flows below with a light borrowed from the skies; but the picture should be seen, it cannot well be described. Mr. Danby is a kind of ancient *redivivus*, he must have also lived at a period anterior to these iron times. Virgil surely alludes to him in these lines—

"Fortunatus et ille, deos qui novit agrestes,  
Panaque Sylvanumque senem Nymphasque sorores!"

By the same artist is No. 236. 'A Soirée at St. Cloud in the reign of Louis XIV.' Another style of subject, but treated with exquisite feeling.

No. 237. 'Queen Elizabeth, widow of Edward IV. delivering the young Duke of York into the hands of Bourchier, Archbishop of Canterbury,' E. M. WARD. This excellent artist is successfully pursuing, with zeal, energy, and industry, the highest walk in his profession. He evidently reads and thinks; and is not content to transfer merely what he sees to canvass. We have occasionally under his hand, convincing proofs that he labours to cultivate his mind—so that in picturing historic personages, and in depicting historical events, he may bring knowledge, and the advantages of comparison, to bear upon his work; and this is the sure way to achieve excellence. Here also, as elsewhere, we perceive proofs that his powers of execution are strengthened by study; and that while he strives to mature intellect, he does not neglect the less essential but very important objects of the artist. Every part of this

work is carefully finished; the story is skilfully told; and the characters are represented with admirable truth of purpose.

No. 240. 'Sorrento, Bay of Naples,' W. COLLINS, R.A. A small upright landscape, painted with infinite sweetness. We have in it a mere snatch of the Bay, but (*che vorreste?*) with such a foreground we do not miss it. The following number, 'Villa d'Este, Tivoli,' is by the same accomplished artist; painted with a fine perception of the beauties of nature.

No. 244. 'Cinderella,' R. REDGRAVE, A.—We find here an exertion of those powers which so eminently distinguish this artist. The sisters have just tried the slipper, into which, from its dimensions, it is easily seen they have found it impossible to compress their feet; and the Prince is bringing forward Cinderella for the same purpose. We read in this work the fairy tale over again—not only its main incident, but also all the by-play, in the description of which the imagination of this painter is so rich. The spear which curls on the features of the envious sisters is rendered with much power, as is also the retiring demeanour of Cinderella. In colour the picture is rich, and in effect most successful.

No. 251. 'Going to School,' T. WEBSTER, A. The subject is a school-boy about to depart to a boarding-school. The room resounds with the note of preparation, and is strewn with such items, in addition to those of a boy's equipment on such an occasion, as a fond mamma provides for a darling of whom she is to lose sight for at least a quarter. In this walk of Art Mr. Webster is unrivalled; and this is equal to his best works.

No. 252. 'Scene from the Tale of the Bold Dragoon,' F. P. STEPHANOFF. A manner cleaves to a painter through his life—it is a sort of familiar, ever mocking him with the point of his own pencil—it begins with his beginning, lives with him, and sees the last of him. The manner of this artist is a pleasant one, although sometimes in his movement pictures the figures are a trifle too theatrical. In this case the canvass is filled up with the usual tact, and overspread with the rich and deep tones which mark the pictures of Mr. Stephanoff. The 'Bold Dragoon' is in person a fine fellow, but in features too feminine, a failing we have before observed in the pictures of the artist.

No. 253. 'A Fisherman's Cove,' E. W. COOKE. A nook on the sea-coast, apparently so retired as—setting aside the fisherman himself—to be haunted only by the screaming sea-mew. It is painted with the usual ability of this excellent and able artist.

No. 255. 'Breeze, a favourite Retriever,' E. LANDSEER. A picture signalled by all the beauties of this artist's canine portraits.

No. 256. 'Mary, Queen of Scots, when an infant, stripped by order of Mary of Guise, her mother, to convince Sadler, the English ambassador, she was not a decrepit child, which had been insinuated at Court,' B. R. HAYDON. The mere choice of a subject from history does not constitute historic painting. The artist has long been labouring to show that modern painters cannot achieve "great Art;" and he exhibits a picture to prove the truth of his assertion. The work approaches excellence in no one quality; it is neither well conceived, well drawn, well grouped, nor well coloured. It has no claim whatsoever to a rank beyond that of the merest mediocrity. It contains nothing that a mere tyro in the Art might not have achieved.

No. 258. 'Paul and Francesca, of Rimini,' H. O'NEIL. This is a work of a much higher class: we do not allude to its position—where it certainly ought not to have been—so much nearer the ceiling. The subject, as will be remembered, is from Dante, taken from the sad story related by Francesca da Rimini, in the second circle, the place of punishment for the luxurious. By any other name the picture would have produced an impression equally forcible; so strongly is love characterized by the two figures—love, indeed, of that kind which describes in the line—

"Amor condusse noi ad una morte."

The female is especially beautiful—beautiful not only in form and expression; the figure is painted with exceeding grace and power: there are few more admirable works in the Gallery.

No. 260. Portrait of a Gentleman as a Pilgrim, H. W. PICKERSGILL, R.A. Much good painting

thrown away. The whimsical costume—so ill in harmony with the countenance—was no doubt the choice of the "sitter" and not of the artist. The "gentleman" cuts a very ridiculous figure.

No. 261. 'Portrait of the Rev. George Stanley Faber, B.D.,' T. PHILLIPS, R.A. Painted with all the truth and brilliancy of this gentleman's style.

No. 262. 'Dort,' Sir A. W. Calcott, R.A. Surely this is beating Albert Cuyp on his own ground; there is the same spire and other lofty objects in the distance; and—not the same cows, but their descendants fully as well-favoured as they—which Cuyp has painted twenty times in an atmosphere not so palpable as in this picture, which is in short a Calcott with figures, every whit as Dutch as even Cuyp made his, and without any balancing between Dutch nature and human nature.

No. 264. 'On the Scheldt looking toward Antwerp,' H. LANCASTER. This view seems to be on the Flushing side of Antwerp, though we do not remember anything like it in that direction, save always the lofty *fleche* of the cathedral. The picture is, however, full of matter, free, airy, and generally well painted.

No. 267. 'Charles the First receiving instruction in Drawing from Rubens,' S. WEST. There are manifestations of considerable talent in this picture; it is a good composition, carefully drawn, and skilfully coloured. The expression does not please us; Charles is made to look too finikin; and the great painter does not resemble either of his well-known portraits.

No. 268. 'The Reverie of Alnaschar,' T. BRISTOL. A capital reading of the famous old story—a story that has been read a lesson to many a castle builder. With the name of the artist we are not familiar, but he has here given evidence of ability, from which we feel justified in expecting great things hereafter. The subject is admirably imagined; we have rarely seen the sentiment of disdain so cleverly depicted; it is strongly expressed in the countenance, and every muscle and motion of the body seems to sympathize with the feeling. The drawing, too, is unexceptionable. The picture is sadly prejudiced by being hung so high; it is most skilfully fore-shortened, and this effect is completely destroyed.

No. 273. 'The Return of the Knight,' D. MACCLISE, R.A. One of the most beautiful we have ever seen of the minor works of this artist. The Knight is returned, he is yet in full panoply, and his lady eagerly assists him to unbuckle his harness—the work, by the way, of his squire and pages—but she cannot wait for them, and the helmet of course is the first to be doffed. It is a charming picture, and in every way worthy of its author.

No. 274. 'Evening in the Downs,' W. A. KNEEL. The effect of this picture is admirable, but it wants breadth. A dismasted hull is labouring on the heaving sea, which is over-canopied by a sky charged with a coming storm. In the west the sun is gone down behind a curtain of red and threatening clouds, in contrast to which the gloom of the swelling waters presents a powerful effect.

No. 278. 'The Departure of Charles II. from Bentley, in Staffordshire, the house of Colonel Lane,' C. LANDSEER, A.R.A. 'The Departure' is gracefully pictured; but even with a tolerably correct impression of the adult features of him who grew into the "Old Rowley" of after years, it might be difficult to make out the Charles of the party. In this style of painting success will most frequently attend the labours of this artist, whose descriptions, with such materials, are always extremely forcible. This is certainly a clever composition, and some parts of it are admirably painted; yet it can scarcely be characterized as a decided improvement upon former productions.

No. 279. 'The Money-lender,' R. M'INNES. A jaunty cavalier is negotiating a loan with a usurer, whose abode is furnished with all appliances becoming his calling. The borrower is a roisterer, somewhat of a braggart, and little of a gentleman; his old age will be a "latter summer," without a Sun to mature the fruits of early experience. The expression thrown into the countenance of each party of the group is admirable; fully bearing out the story, with its impressive moral. It is excellently drawn, and all the minor parts are carefully finished. The work

altogether is one of a high class, and may be quoted as an example in support of the opinion, that the English school is advancing.

No. 285. 'Portrait of William Coningham, Esq.,' J. LINNELL. An excellent work, full of life and character; but the general tone of the picture is too flat.

No. 288. 'Highland Scenery—a Snow-storm passing off,' F. R. LEE, R.A. This gentleman is most happy in the selection of his subjects, since all the localities themselves which he presents us must in nature be remarkable. His picture is the song of a Baird, who sings of the snow-drift mantling on the hill, and the shadow of the storm demon darkening the earth.

No. 295. 'An Italian Widow selling all her Trinkets to a Jew, except her Husband's Picture,' J. SEVERN. An effect, and a carefully studied one. The heads are most forcibly painted, but the artist has communed much with the spirit of the earlier masters. "So much the better," some will say. There is great force and vigour in the painting; in the arrangement of the group, a display of judgment and taste; a nice feeling in the expression given to the leading figure; and the picture is wrought with well applied and well sustained labour.

No. 298. 'Portrait of F. Twynam, Esq.,' G. P. GREEN. The pose of the figure is extremely easy, and the portrait is generally well painted.

No. 300. 'Portrait of Charles Hampden Turner, Esq.,' Sir M. A. SUEE, P.R.A. A work distinguished by the solid and rich impasto of the manner of the president. The heads painted by this gentleman are such as must give pleasure to all spectators when closely inspected; they are careful, firm, and transparent, and they acquire force by distance.

No. 301. 'Hagar,' A. GEDDES, A.R.A. A finely wrought and deeply touching picture; full of interest in subject, and evidencing great power in Art.

No. 302. 'From the Play of Edward VI.,' E. M. WARD. A capital work; abundant in interest, and in skilful "workmanship." The point represented is that in which, in the presence of the Duke of Gloucester, the Beadle performs a miracle by making the pretended lame to leap. The picture is full of matter; the treatment of the subject is faithful and judicious, and has been wrought with very considerable ability.

No. 308. 'Portrait of Admiral Napier,' J. SIMPSON. An excellent likeness, and a remarkably well-painted portrait; for which the gallant sailor owes the artist much; for while he has preserved the resemblance accurately, he has not—as some other artists have done—laboured to make the brave original as great a bugbear to his friends as he has been to his enemies.

No. 313. 'Pozzuoli, looking towards Baia—Istria in the distance,' C. STANFIELD, R.A. Here we look again upon the water cleared and deepened by the treatment of the near objects. The distance is most skilfully thrown off by the force of the buildings, and some tall pines which rear their dark crests sky-ward, throw a valuable shadow on the foreground, on the left of which some peasants are addressing prayers to the Virgin or a saint.

No. 314. 'A Pause! Two Portraits,' E. U. EDDIS. This is a method of circumstancing portraits of which we would willingly see more. The work is interesting to others beyond the circle of friends to whom the ladies may be known, because in it there is more of picture than of portrait. It is, indeed, a graceful and beautiful production, possessing high value apart from consideration of the mere fact that it is a portraiture. It would be a welcome acquisition to all who love Art, and know nothing of the fair maidens who sat to the painter.

No. 315. 'Samuel relating his Dream to Eli,' J. H. WHEELWRIGHT. In the general effect there is much grandeur, which would have been well sustained by more breadth of manner. The head of Samuel is too English, but that of Eli is as good as many of those which in celebrated pictures are the cynosures of the eyes of all spectators, because they are associated with great names.

No. 321. 'Admonition,' F. STONE. In all exhibitions there are pictures which are never forgotten—which we can, at any moment, call up amid recollections of thousands which we have learned by heart, yet which have no place in the heart. Of such memorable compositions this

will be one—it consists simply of two figures, an elder and a younger sister, the latter of whom has received a love-letter, and is listening with downcast eyes to a lecture from the other on the impropriety of encouraging the addresses of the writer. The incident is so common in nature and in Art, that nothing but powers of the highest order could bring it forward in a manner so touching. These high powers have been exercised with admirable effect. Mr. Stone has been gradually advancing towards a foremost position in Art; if he has not yet quite reached, he is very near it; another step or two forward and it is gained. And when he has gained, there will be no fear of his losing it; for he evidently trusts nothing to chance, and owes even more to persevering industry and resolute application than he does to genius. He is right. A lucky hit may be made in a moment of inspiration; but fame can be sustained only by a resolution not to risk failure at any time.

No. 322. 'The Spurn Lights at the Mouth of the Humber,' J. WILSON. The "lights" form but an insignificant feature of this picture, the main object of which is a little vessel standing in for the harbour, and bidding fair to out sail the storm-cloud that overhangs her wake. This is a picture into which the sea birds would long to dip their wings.

No. 325. 'An English Servant attacked by Robbers,' E. V. RIPPINGILLE. This incident, we are told, occurred near Rome; and the desperadoes are portraits of the famous Gasparone, and one of his gang. The manner of this work exhibits evidence of the study of early works of the Italian schools.

No. 328. 'An intercepted Raid—Elrick Shepherds,' T. S. COOPER. This picture carries us back at once to the flourishing days of black mail—of the legitimate raids of the border rivers—when every man's house was his castle, and his best friends, in the day of trial, his jack and his good sword. The cattle are painted with Mr. Cooper's usual excellence; and the subject is of a more stirring character than many of those we have of late seen from his pencil.

No. 336. 'Portrait of a Lady,' A. FRASER. A fine taste pervades this work; the background is rich and deep; and the figure comes forth rather a living presence than a painted form.

No. 338. 'Peace—Burial at Sea,' J. M. W. TURNER, R.A. In substance, this picture is only a steamboat temporarily at rest on the broad bosom of the silent waters. The effect is a moonlight; and the time may be midnight, or any other time after night fall; as to the "burial at sea," the spectator must imagine that—there is a light at the side of the vessel, but the matter and the manner are sufficiently indistinct, and "Turner-like." There is but little colour; in fact, much of the canvass is covered with a mere modification of white and black, thrown on in seeming mockery of every thing like design. On the paddle-box of the steamer is visible the word "Oriental"—we may therefore conclude that the "burial" is that of Sir David Wilkie. The steam-boat, which on close inspection seems so loosely put in, appears at a distance round, and somewhat real. Still it is very provoking to see genius so misapplied. The strength of a great and original mind is visible, undoubtedly; but the mass of spectators would receive just as much enjoyment if the picture were turned upside down; and perhaps even then the judicious might perceive as abundant evidence of power gone mad. If Mr. Turner were to frame his palette, by way of an experiment, and send it to the Academy, working up with his finger a corner of it into something like form, it would be almost as valuable, nearly as intelligible, and quite as remarkable as this "picture."

No. 347. 'Kitchen of the Inn at Amalá,' C. STANFIELD. This kitchen would be open to the sky but for the partial covering afforded by an arch; and even upon one side it is walled in by the bare rock which rises out of the picture. The buildings, &c., are painted in a firm and substantial manner; the work is worthy of the artist, although a novelty.

No. 348. 'Landscape,' H. JUTSUM. The productions of this artist are always fresh and beautiful; they are constituted, as are those of so many of our artists, merely of trees, often with the addition of water; and this is, perhaps, the best that has ever come from his easel. His touch is free and decided, but entirely guided by the nature of the object under his hand. These trees are rich in



colour and leafy in character; and laid in with a peculiar method of pencilling which we have no desire to see changed.

No. 352. 'Market Girl,' P. F. POOLE. She bears on her head a basket of fowls; one of the simple subjects, in the execution of which this artist shows the most refined feeling. The figure is most effectively painted; she leaves the canvass behind her.

No. 353. 'War—the Exile and the Rock Limpet,' J. M. W. TURNER, R.A. Napoleon apostrophizing a rock limpet. An extravagant picture, in which there may be much meaning, but it does not appear.

No. 361. 'Portrait of a Florentine Lady,' R. ROTHWELL. The countenance of this figure will remind the spectator of many of this gentleman's heads; the eyes are piercing to a degree, and the movement is light and graceful.

No. 363. 'The Microscope,' G. LANCE. The unexampled patience with which this picture has been elaborated, is approached by nothing save the veriest niceties of the Dutch school. The composition consists of one figure, having before him "the microscope," painted with the most curious accuracy; there is also some tapestry on the left of the figure, the threads of which may be examined by the aid of the microscope itself.

No. 367. 'The Locks at Windsor,' F. W. WATTS. Often as these have been painted we have rarely seen them better described than here, though a little more breadth in the foliage would have improved the picture.

No. 368. 'Desolation,' F. R. LEE, R.A. We need not the title to tell us that this is the haunt of the wolf and the vulture; the place seems cursed; and the now unhallowed soil refuses support even to the trees which, in happier times, flourished there. This picture may be a composition, but the parts are adapted in the closest adherence to natural facts.

No. 369. 'Virginia discovered by the Old Man and Domingo,' H. J. TOWNSEND. A work of great merit as regards either the conception or the execution. At first sight, it seemed painted under an erroneous impression that the subject was one for an elevated, rather than a touching, sentiment, and that an attempt had been made to invest the picture with an heroic interest which it could not sustain. As we look closer, however, this feeling diminishes; and we perceive a happy blending of the grand with the pathetic. The energy of grief in the negro is natural and in no way exaggerated; that of the old man is more repressed but equally true; while the dead Virginia is a fine conception, most skillfully rendered. A great and yet a refined purpose is apparent in the work; the sad incident is related in the most impressive manner; the picture will retain a firm hold on the memory of the spectator—and this, after all, is a strong test of its merit.

No. 370. 'Percy Bay, Northumberland,' T. M. RICHARDSON, sen. A right good picture; the production of a landscape-painter of established reputation; and although that reputation is "only" provincial, he is not encountered at disadvantage in any gallery of British Art.

No. 375. 'The Holy Family reposing during the Flight to Egypt,' F. DANBY, A.R.A. We are strongly reminded by this work of many of the pictures of Gaspar Poussin—the shadow is equally deep and parts are made out with the firm and decided touch of Mr. Danby's earlier works. This production must have been the result of a devout resolution to keep all in shadow as much as possible—the time is daybreak, but this uniform purpose is by no means disturbed by the dawn.

No. 376. 'Una and the Lion,' H. LE JEUNE. The lion crouches at the feet of Una—

"His bloody rage assuaged with remorse."

And the realization of this passage evinces the finest feeling for the poetry of Spencer. We find here none of those palpable diversions which enervate so many works of this kind; but the artist takes at once high ground, and we do not see that he has mistaken his position. Let him keep it, steadily, and it may be proudly too, in the teeth of some discouragement. He will be a great man yet.

No. 377. 'The very Picture of Idleness,' R. ROTHWELL. A gay and laughing maiden with an expression of countenance which the pencil of this gentleman seems to reach better than that of any of his contemporaries. The face beckons you with

its laughing eyes—everything is resolved into inviting sweetness; in short she is—

"Not very dashing, but extremely winning."

No. 379. 'Il Voto, or the Convalescent,' P. WILLIAMS. This is a "voto sciolto," the fulfilment of a vow made to the virgin during sickness, on which occasion the Convalescent comes to the shrine of the "Madonna della Salute," attended by her family and friends. The principal figure—a young girl—yet pallid from recent suffering, is mounted on an ass, and habited in black, according to the custom of the ceremony. Her now useless crutches are carried by her mother, and her friends are the bearers of small offerings in gratitude for her recovery. The general execution of the picture is that of a master mind moving at will a hand which, like the wonderful lamp of the Eastern tale, realizes the conceptions of the dominant power. In all respects, it is a work of the very highest class; beautiful and accurate in conception, and almost perfect in execution. A more faultless performance has never been sent to us from Italy—the production of an English artist. In expression it is exquisitely fine; every member of a numerous group contributes to the deep and touching interest of the whole design; examine as closely as we may, we can find nothing to object to. It is a volume in a single passage; taken altogether it may be pronounced the gem of the exhibition; at least, the gallery contains no work, not by a veteran in Art, of such surpassing excellence.

No. 380. 'Portrait of Mrs. Warburton,' B. R. FAULKNER. A fine daylight effect distinguishes this work—some of the rarest points of female portraiture are abundant in it.

No. 387. 'A Scene at Aberystwith, Cardigan Bay, with Portraits of the Three Children of Edmund Antrobus, Esq.,' W. COLLINS, R.A. To deal with materials so simple as those constituting this "scene"—and to invest them with interest, displays a power with which few are gifted. The view comprehends a considerable extent of seashore—the life of the picture being several children in the foreground with precisely such heads as Reynolds would have delighted in painting. This is a method of treating the portraits of children, which succeeds beyond all others.

#### WEST ROOM.

No. 389. 'Margaret alone at the Spinning-wheel,' P. F. POOLE. Margaret is here lamenting the absence of Faust. The words are, if our memory serve us,—

"Meine Ruh' ist hin,  
Mein Hertz ist schwer;  
Ich finde sie nimmer  
Und nimmer mehr."

Now, in the spirit of these lines there is a sentiment so deep that it had better not have been disturbed by the stream of light which is thrown into the room from the window; but for this a broken heart could never touch us more than it does from the canvass. It is most unfortunately hung, although but a small picture. The artist is rapidly making his way to fame, and will, ere long, rise higher in one sense and descend lower in another.

No. 391. 'Nostradamus predicting the future Fate of Mary Queen of Scots,' J. E. CASEY. The Nostradamus of this composition is well conceived and ably executed. The same amount of care exercised upon a more manageable subject would produce a work incalculably superior to this.

No. 395. 'Flight into Egypt,' J. MARTIN. It is scarcely necessary to allude to the effect or period of the day signified in this work, or the manner of its signification, remembering the words—"He took the young child and his mother by night, and departed into Egypt." The scene is one of rocks and barrenness, unlike the prolific land whence, according to the Turkish tradition, Mahomet had fruits sent from heaven. This, however, aids the loneliness of the pilgrims, who move along a winding path "enveloped in the shadow which is cast over the entire composition. The figures are unaccountably large, considering their position in the picture; but of this we can scarcely believe the accomplished author to have been unaware. The lofty and rugged mountain, one of the granite bores of the earth, tells severely against the lighter sky, with a colour uncompromisingly blue; we see too much of it, but the effect is nevertheless fraught with grandeur, and the chill night air comes off the canvass strongly enough, without other evidence to convince us that the scene is yet presided over by Hesperus and a bright society of

dew-distilling stars. The work is marked by all the care of other latter pictures of the artist; a fact which it is gratifying to observe.

No. 402. 'The Lady Caroline Duncombe and the Lady Elizabeth Campbell, daughters of Earl Cawdor,' Mrs. J. ROBERTSON. Two miniature full length figures, painted with a refinement of taste unequalled in this now rare style of Art.

No. 403. 'The Daughters of the Count de Flahault,' a similar work, containing three figures, is painted by the same lady, in a manner equally beautiful.

No. 404. 'Edward the Black Prince thanking Lord James Audley for his gallantry at the Battle of Poitiers,' B. R. HAYDON. Mr. Haydon has at least no ground to complain of injustice on the part of the Royal Academy. They have placed him where he may, at all events, speak for himself. Was there not some sly malice in this? for they have permitted him to pass his own sentence upon himself. Who will hereafter marvel at his exclusion from Academic rank?

No. 406. 'Thetis bathing Achilles in the Styx,' W. CARPENTER, jun. This picture seems to be judiciously painted—all that we can say about it from its being so high; it is one, however, which, although so placed, attracts the eye, and we think might have hung lower.

No. 410. 'The Two Children,' FANNY M'IAN. Gallantry, if not justice, might have found a worthier place for this small picture. The lady-artist had a right to it, not because she is almost the only one of her sex who essays loftier subjects in Art, but because her merits entitle her to a post of honour in any exhibition. It is impossible to judge of the ability displayed in the execution of this work; that it is not unworthy of her accomplished mind, and powerful as well as graceful pencil, we cannot entertain a doubt; because we may not believe that she would be so regardless of her own fame, and so indifferent to the judgment of the Royal Academy, as to send to the gallery a production inferior to many she has already produced, and which have invariably found purchasers as well as admirers. We can see, however, enough of 'The Two Children' to know that it is a beautiful design, skillfully, happily, and naturally placed upon the canvass; that it illustrates interesting passages in human life; and that it is altogether, in conception and in finish, a work of high order.

No. 425. 'Portraits of Lieutenant Colonel Thomas Wood, M.P., Captain David Wood, Royal Horse Artillery, and Captain Robert Blucher Wood, 10th Hussars,' J. LILLEY. A triad of full-length portraits brilliantly made out—there is, perhaps, some slight want of relation between the figures, which play rather to the spectator than to each other; yet it is altogether one of the most meritorious performances of its class we have for some time seen. The colouring is generous and ably distributed.

No. 427. 'Moses going to sell the Colt at the Fair,' vide "Vicar of Wakefield," C. STONHOUSE. One or two happily illustrated passages from a known book are sure to be followed by an almost interminable series from the same source. One Sir Roger de Coverley is productive of a score, as is also a good Oliver Cromwell or Robinson Crusoe. They do not follow in units, but in higher powers of enumeration—they grow like the armed men of Cadmus, and have precisely the same fate—that is, they destroy each other. The bulk of artists do not think enough for themselves, consequently those who do, the pioneers of the profession, become, each of them, an involuntary *dux gregis*. The present subject has often of late been painted; our remarks are not intended for any individual, but apply to a large class of our painters. It is, as are all the works of this artist, decidedly good.

No. 428. 'The Origin of the Harp,' D. MACLISE, R.A. Conceived in the purest sentiment of poetry. The subject is from Moore's Irish Melodies, and is brought with the very best attributes of Art and without any of its trick. The lines whence we have this beautiful picture, resulting from the conjunction of the twin stars, Moore and MacLise, are—

"Still her bosom was fair—still her cheek smiled the same,  
While her sea-beauties gracefully curl round the frame;  
And her hair, shedding tear-drops from all its bright rings,  
Fell over her white arms to make the gold strings."

This picture must be seen to be understood and felt; any prosaic description would be a profanation, from which we shrink with becoming reverence.

No. 429. 'Whitby Pier, Coast of Yorkshire,' A. CLINT. A beautiful version of sea-side nature, though not so brilliant as many similar scenes we have noticed by the same hand.

No. 430. 'Interior of a Temple inhabited by Arabs, who sell the curiosities found in the Tombs, Thebes, Egypt,' W. MULLER. This admirable work is laid in with a decision and solidity which characterize this gentleman's works generally, and whence they derive so much of their value. The tones of the picture are kept down, and the place seems to be drawn precisely as it is—a feeling we could wish more extended. The huge pillars have coloured capitals, and every plain space is covered with hieroglyphics.

No. 431. 'The Sanctuary,' E. LANDSEER, R.A. 'Loch Maree, a poem, 1842,' affords the subject for this production, which illustrates the power of a great mind over the simplest materials in composition. The immediate objects are, a stag and a flock of wild ducks that he has scared from their retreat; but the poetry of the whole is such as never can be excelled in Art. The scene is in the Highlands, and the eye of the spectator is carried across a broad expanse of lake, on the opposite shore of which the rising backs of the hills come out in shadow against the subdued light, for the sun is behind the ridge. To escape his pursuers the flying stag has taken the water, and has just gained footing after a long swim in "the Sanctuary," an island in the lake.

"How blest the shelter of that island shore!  
There whilst he sobs, his panting heart to rest,  
Nor bound nor hunter shall his lair molest."

The waters of the lake are perfectly at rest, so that we can mark the course of the "weary swimmer," by his wake, which is yet distinct on the surface; and the solitude and security of the sanctuary is most powerfully illustrated by the alarm of the wild fowl, which have risen from their shelter, and direct their flight to the main land. This is the last (as numbered) of the pictures exhibited this year by Edwin Landseer, whom we, for ourselves, thus thank aloud, as others will do in their hearts—*cuncti ut valeant*—that is, may his shadow never grow less.

No. 433. 'Portrait of a Lady,' T. F. DICKSEE. Parts of this picture are equal to anything that colour is capable of effecting. The satin dress is represented with the most singular truth; but other portions of the work are not comparable to this.

No. 436. 'The Death of Sir W. Lambton at the Battle of Marston Moor,' R. ANSDALL. The cavalier is extended in death, while his horse, having been shot by a wounded trooper, is rearing with the agony of the wound. This is a large picture for such a subject, which certainly would have been advantaged on a much smaller canvass; the design, however, is admirably conceived and vividly executed. The name of the artist is new to the exhibition; but it is unquestionably destined to be famous hereafter.

No. 439. 'Bad News from Sea,' R. REDGRAVE, A. A picture of a sailor's home, which is about to become a house of mourning, the wife of the absent mariner having received a letter with a black seal which she hesitates to open. The sudden revulsion of feeling depicted in the countenance of the wife on discovering the black seal is described with the utmost natural truth.

No. 443. 'Rivals,' J. G. MIDDLETON. This is a portrait of a little girl, carefully drawn, and well coloured. The 'Rivals' are her bird and dog—the latter of whom solicits a share of the attention she bestows upon the former. It is one of the sweetest and most graceful compositions in the gallery; and is admirably finished.

No. 449. 'Portrait of Lady Baring,' J. LINNELL. Nothing can exceed the simplicity and unaffectedness of this portrait, which is a small full-length; but the strong yellow glaze which has been thrown over the face is objectionable.

No. 451. 'A Great Sinner,' BIAUD. This is a contribution of a French artist to the British Royal Academy, and one for which we can scarcely thank him; for although exceedingly clever, the subject is "naughty," and affords a striking contrast to his picture of 'The Slave Dealer.'

No. 454. 'A Scene from the Vicar of Wakefield,' W. P. FRITH. The "scene" is that pas-

sage of the novel, where Mrs. Primrose, telling the Squire that he and Olivia are about the same height, causes them to stand up "to see which is the tallest." The two are accordingly erect, and *dos-à-dos*, while the good lady claims the attention of the Vicar to the measurement. The main characters of Goldsmith's novel are here charmingly portrayed, and nothing strikes the eye of the spectator so forcibly as the generic difference between the Squire—the destroyer—and every member of the family by whom he is surrounded. He is the pronounced man of pleasure—he has an eye of reckless sensuality—and a person and manner to captivate one so simple as the Olivia of this picture—"Our Olivia." The Vicar is all benevolence; Dame Primrose all business and match-making; and the younger branches precisely what they should be. The author of this work studies profitably the characters he transfers to canvass. He is not a mere picture-maker; but thinks, and thinks long and deeply over what he does. His abilities to execute are not inferior to his powers to conceive. He is acquainted, and that intimately, with the capabilities of Art. His style may bear somewhat more of vigour and less of delicacy; and will no doubt have it ere long; but it is exceedingly effective, and cannot fail of being appreciated by "the mass," while it will as certainly satisfy "the critic." Mr. Frith is—and this we have long foreseen—a candidate for professional distinction; and one who will be sure to have his claims allowed.\*

#### DRAWINGS AND MINIATURES.

558. 'Sir F. Chantrey when a boy,' H. P. PARKER. The immediate subject of the picture is the story which appeared in the *Sheffield Mercury* about the first money earned by Chantrey. He is here represented going to Sheffield with his milk, and carving with his knife the head of 'Old Fox the Schoolmaster.' The picture is painted in a clear and effective manner; but it would answer equally well for any boy with a donkey.

No. 563. 'Portrait of James Rennell Rodd, Esq.—enamel from life,' H. P. BONE. An example of some of the best properties of the process of enamelling. The colouring generally is rich, and the shadows are deep and transparent, but the features are lethargic.

No. 587. 'Portraits of Lady Hawley and her Infant Daughter,' J. HAYTER. One of the well-known chalk sketches of this artist. The heads are finely rounded without being conspicuously elaborate, and the feeling thrown into that of the mother is of the most refined description.

No. 611. 'Les Arbres ont des Oreilles,' G. H. HARRISON. A water-colour drawing, with much power of description and decision of execution. It is surrounded by a garland of flowers, which give an undue insignificance to that intended as the principal work. They are, however, beautifully and most skilfully wrought.

No. 610. 'Children of Elhanan Bicknell, Esq., S. P. DENNING. An interesting group, admirably drawn; the drawing being finished carefully and skilfully; the whole being obviously the work of an accomplished master.

No. 615. 'La Blonde,' W. PATTEN. Very graceful and very sweet; a most fortunate original, the value of which the artist seems to have duly appreciated.

No. 625. 'Portrait of a Lady,' T. CRANE. The figure, which is a full length, is graceful, and parts of the attire, such as the velvet, &c., are admirably described.

No. 638. 'Portrait of a Lady in an Old English Dress,' MISS AUGUSTA COLE. An exceedingly clever drawing, gracefully composed, and coloured with spirit and delicacy.

No. 670. 'Portrait of a Gentleman,' A. CHISHOLM. The effect of this head is an ample compensation for the manner in which it has been wrought out.

No. 694. 'Portrait of Mdlle. Celeste in the character of *Narranattah*,' ELLEN DRUMMOND. A boldly drawn portrait, supplying an excellent idea of the subject.

No. 708. 'Madlle. Rachel, role de Camille dans les Horaces,' A. E. CHALON, R.A. There is in

\* Notwithstanding our anxiety to review the whole of the exhibition in this number, we have found it impossible to do so; and must, therefore, postpone the publication of the remainder until next month. To have completed it we should either have entirely destroyed the "variety" of our journal, or have left many good works unnoticed.

this portrait less of dramatic action than is seen in those generally by the same hand. In this the sketch is superior to others of Mr. Chalon's theatrical portraits; but we cannot identify Rachel in the face, which is too round. As a drawing it is of the very highest character; a work absolutely grand.

No. 714. 'Sketch of a Turkish Letter Writer,' the late Sir DAVID WILKIE, R.A. Parts of this are extremely slight, although distinct and well defined; it seems to have been the original sketch for the oil picture recently sold by Messrs. Christie and Manson. The subject is the dictation of a letter by a lady to one of the public scribes of Constantinople. The head of the writer has been studied in a manner such as to show at once the intention of painting from it.

No. 715. 'Portrait of Mrs. Charles Kean,' A. E. CHALON, R.A. A most beautiful work, full of the higher qualities of the Art; a great example of the effect that may be produced by a picture of a single figure.

No. 722. 'Portrait of his Grace the Duke of Wellington,' S. DIEZ. A positive libel; the great captain converted into an old village schoolmaster. There are several other miniature drawings by this artist—of sundry royal personages—all intolerably bad.

No. 730. 'The Hon. Charles Mount Edgumbe,' C. BROCKY. A chalk drawing on coloured paper of a child's head; most skilfully invested with the winning graces of infantile character.

No. 743 and No. 813. "Portraits of Gentlemen," by J. S. TEMPLETON, are miniatures of high character; delicately pencilled, yet manifesting no inconsiderable vigour. They are conspicuous for a wavy style in design, and for careful finish in execution; and are behind few in some of the best qualities of the art.

No. 763. 'Portrait of Mrs. Luigi Sagrini,' W. BOOTH. Without great mastery in composition, a striking brilliancy has been communicated to this miniature; it is in every part highly wrought, and the objects and materials are clearly defined.

No. 768. 'A Young Lady,' A. ROBERTSON. About this miniature there is all the richness and feeling of oil, with all the niceties of water-colour.

No. 769. 'W. Stirling, Esq.,' A. ROBERTSON. Our remark on the preceding number will also apply to this; the head, however, is better relieved, and has, in respect of the background, been painted with the consideration due to a life-sized portrait.

No. 774. 'Portrait of Lord Walter Butler,' Sir W. J. NEWTON. This miniature is made out in the usual method of Sir W. Newton's male portraits. The background quiet, but transparent, throws out successfully the head, the flesh colour of which is florid, but life-like.

No. 778. 'Portrait of Major Waymouth,' T. CARRICK. We find in the works of this artist a new and original style of miniature painting, the value of which does not lie in what is understood by "finish," although the finish of his miniatures is equal to the most tedious elaboration. The force of his work consists in their luminous breadth; and the clear definition and prominence of their parts, without any cutting up or diminution of the main effects of the heads. Other miniatures by Mr. Carrick are—799, 'Portrait of the Earl of Shaftesbury,' 840, 'Portrait of Lord John Russell,' 846, 'Portrait of P. C. French, Esq.,' &c., all drawn with the most astonishing truth and effect. There is, however, a flatness of tone in the colouring, which it is to be hoped will be remedied. We are aware that this artist paints upon marble; if this defect arise only from this basis, a remedy is at hand. From what we now see of this gentleman's works, we may safely predict that his name will be one of the most celebrated that has ever been known in miniature painting.

No. 786. 'The Arran—Fisherman's drowned Child,' No. 897. 'Connemara Girls on their way to Market,' F. W. BUXTON. These are large drawings, of a high order of merit; the productions of the leading artist of the Royal Hibernian Academy. They are certainly not seen here as they were in Dublin last year, where we had the good fortune to examine them under more favourable circumstances. Yet even here, placed high up, and surrounded by small and highly-wrought miniatures, they will satisfy all who look closely into them that the painter is a man of genius. In



vigour of execution, as well as in delicacy of touch, his merits are of a high order. These two works are full of matter, and of very touching interest; the one telling a sad story with "moving eloquence," the other picturing Irish character, with no less truth than poetry. We hope he has not made a voyage to London to "see how his pictures look;" he would return no doubt greatly disheartened, but perhaps somewhat instructed: for it is no very grand achievement to be great among little men; and before Mr. Burton can take professional rank, he must be compared with others who are, like him, candidates for distinction.

No. 812. 'The Lord Bishop of Hereford,' W. C. ROSS, R.A. This striking resemblance to the right reverend prelate is the perfection of portraiture. The work is somewhat large, and involves details which are made out with a fidelity that would astonish, had they been painted by any other hand than that of Mr. Ross.

No. 816. 'Master York,' R. THORBURN. A full length miniature of a child; the head is successful in its expression, but colour and light are denied to the picture.

No. 847. 'Portrait of her Majesty the Queen,' W. C. ROSS, A. This is one of the richest and most beautiful of the works of this artist. The felicity of the resemblance has never been exceeded, and the colour is that of the life. Her Majesty is seated in an ancient high-backed chair, with an ease and grace which must have been carefully studied in nature, to be so perfectly represented here. Other valuable portraits by Mr. Ross are, No. 857. 'Her Majesty the Queen of the Belgians,' No. 861. 'Mrs. Charles Kean,' and No. 886. 'A full length of Lady Norreys,' in all of which the materials of composition are painted with extraordinary truth.

No. 917. 'Lady Carmichael,' R. THORBURN. There is in this miniature an undue severity of style which cannot be understood by the many. There is a German taste about the work which, however well it may suit the highest walk of Art, will tell to disadvantage in a miniature. There is in the face a fine tone of sentiment, but the figure is otherwise heavy.

No. 937. 'Portrait of H. Roxby Benson, Esq., 17th Lancers,' B. DE LA COUR. An officer in uniform, painted in a manner to concentrate the interest in the figure, which—a half-length—is well drawn and substantially made out.

No. 943. 'Portrait of Mrs. Ibbotson,' Miss M. GILLIES. A half-length with a countenance full of gentleness. The figure and materials are turned to the best account.

No. 942. 'Portrait of Captain the Hon John Vivian, M.P.,' W. EGLEY. The author of this portrait perfectly understands that purity of tone may be destroyed by being over-wrought. The flesh tones are clear, and the portrait generally is effectively executed.

No. 963. 'Portrait of Miss Gray,' Miss M. HUCKLEBRIDGE. The pose is most natural, and the general disposition highly effective. There is, indeed, great evidence of very high ability in this production.

No. 964. 'A Portrait,' C. COUSENS. A half-length of a young lady, painted with much force but wanting brilliancy; there is, however, a breadth of touch that we much admire.

[We are compelled to "skip" over a great number of excellent miniatures; it is indeed utterly impossible for us to find space for comments upon more than a small portion of those that are decidedly good. The catalogue contains a list of works exhibited in this room, extending from No. 557 to No. 988.]

In the "miniature-room" and in the room dedicated to "architecture," visitors will find some paintings of very great merit. We judge less from the results of inspection than from the established reputations of the artists—acquired elsewhere; for they are placed as near the ceiling as may be, in wretched lights, and above hosts of works that will prepare the eye for an appreciation of their merits. This is "too bad,"—on a par with the system pursued by a certain small Society in the immediate neighbourhood; for there is no one of the exhibitors so placed who would not give more than the value of his picture, or rather the sum he once hoped to obtain for it—to be permitted to remove it from the walls. It is an unequivocal sentence of excommunication; a ban which points

out the unhappy "sinner" as a reproach among his brethren; a sort of hint to carry a hod rather than paint pictures. We cannot envy the feelings of the parties who preferred branding the painter, so that a very long time must elapse before the mark of shame can be effaced—to sending back his work, that it might be at least "hung at the place from whence it came." It would have been merciful, and comparatively generous, to have placed these works with the faces to the wall.

It will scarcely be expected that we criticise pictures we cannot see; but here is a list of those we know to be good—because we know that the respective artists can paint well and have painted well—and cannot entertain a suspicion that they have sought to insult the Royal Academy, by sending to their exhibition productions that would discredit the producers and the exhibitors of them.

We earnestly hope the Academy will order this matter better hereafter; and respectfully call upon them to enter the two rooms referred to; and consider how many hearts have been made to ache and reputations to suffer, by a very unnecessary act of cruelty—we can use no milder word.

Thus circumstanced, for example, are two works of H. JUTSUM—a vigorous landscape-painter, who might put to the blush some veterans in the Art, who "stand at ease" upon the line.

Another by H. MONTAGUE—also an admirable landscape-painter, whose works would do credit to any exhibition.

Two others by H. GRITTEN—scenes painted from continental cities; where he has been travelling at great cost to gather knowledge and experience.

A capital picture by "a stranger" in the exhibition—we do not know his name, and probably it is a first appearance, or rather attempt to appear—we refer to a 'Scene in North Wales,' by D. H. M'KEWAN; evidently of a most meritorious class.

H. J. BODDINGTON is thus also doomed. Let the visitor who is here made sceptical as to his merits walk into Suffolk-street and see some admirable landscapes of his.

G. E. HERING is another case in point. His works have been hung "on the line" for the last three years at the British Institution; and, we believe, were in every instance "sold," as they ought to have been.

And surely a painting of T. C. HOFLAND might have been subjected to more worthy treatment. No. 948 (he has sent but one), 'Castellamare,' is worthy of an artist whose pencil is at all times pure, vigorous, and effective.

Condemned equally is a beautiful moon-light picture by J. B. CROME, an artist who, in this peculiar class of Art, has few, if he have any, rivals.

A. J. WOOLMER—his works in the Gallery of British Artists have gained for him a high reputation—here he is at the "tip-top" of the architecture rooms, literally above the roofs of a score of buildings.

Here, too, is a sweet and touching picture by H. O'NEIL. We answer for it that if a question as to its value were put to the vote, among the members of the Royal Academy, there would be a majority for hanging it on the line.

Here, also, is a capital picture of 'Don Quixote and Sancho,' by J. GILBERT, an artist who might even now be a candidate for the distinction implied by the two mystical letters R.A.

W. DENDY—a name we have not, we believe, heretofore met with—contributes a work 'In fancy,' which seems entitled to a far different doom.

It is scarcely necessary for us to say, that we make these observations with exceeding pain: first, because in doing so we are compelled to add to the evil by giving greater publicity to the opinions apparently entertained of these artists by the judges of their merits; and, next, because we know how arduous, embarrassing, and distasteful the duties of the "hangers" must be; and have no desire to make the labour still more distressing than it is, by harping upon the terms "partiality," "injustice," and so forth. But, in the cases we have quoted, we can really see no excuse, unless the hangers had actually persuaded themselves that men such as those we have named would rather see their pictures hung anywhere than not hung at all.

"'Tis villainous—pray you avoid it."

#### SCULPTURE.

1267. 'Marble Bust of her Majesty the Queen,' J. FRANCIS. In the features of this bust of our

Gracious Sovereign, there is much in common with those of the illustrious family whence she is descended; but we find also somewhat of "anxiety," of which it would have been better to have relieved the countenance, substituting the character of benignity, which must be ever present in memory with all who have once seen her Majesty.

1268. 'His Royal Highness Prince Albert,' R. W. SIEVIER. This is also a bust, and it is remarkable by much power of execution: the likeness is striking, and the work is, in all respects, characteristic of his Royal Highness. It is to be regretted that the marble has turned out so defective.

1269. 'Marble Group to be erected in St. George's Church, Madras,' H. WEEKES. Two figures constitute the group—representing the Right Rev. Daniel Corrie, LL.D., imparting religious instruction to an Indian youth. It is executed by public subscription to the memory of Dr. Corrie; and, being in design well conceived and most appropriate, cannot fail to enhance the solemnity of the interior of the edifice for which it is intended. The lawn sleeves of the principal figure are not well expressed, but a material more difficult to minister to in sculpture cannot well be imagined. The youth is finely modelled, but he is not of Indian mould, although distinguished by the lock of hair at the back of the head, whereby, according to the faith of his land, he is to be "lifted up to heaven."

1270. 'The Broken Pitcher,' W. C. MARSHALL. The charm of this work is its simplicity. A child has broken a pitcher, and laments the consequences with tears. This little figure must attract its share of attention, for the incident is rendered so literally, as to be open at once to the plainest understandings.

1271. 'Model of a Nymph preparing to Bathe,' E. G. PHYSLICK. From the "prentice" to the practised hand in every school of Art since the antique days of Phidias have 'Nymphs Bathing' been the wherewithal to fall back upon, because sculptors in their onward progress are too heedless of storing materials for thought. This nymph is like the universal Venus of some of the foreign schools—of which every disciple produces a version in each cycle of three years. We speak not, be it understood, in reference to the statue under notice, but to hundreds that have been executed under the same title, and whole galleries of others that will follow, unless there be more research for original subjects. In this figure there is some exquisite modelling, and the adaptation of parts is unquestionably good; the action not only sufficiently declares the intent, but relates also to many graces of the female form.

1271. 'The Mother,' H. F. WOODINGTON. This is a group of two figures—supposing a mother bewailing her child drowned by the waters of the deluge. The artist has allowed himself some licence, for the text of Scripture declares that "All in whose nostrils was the breath of life, died." The subject, as we read it in Genesis, is worthy of the chisel of the greatest sculptor who ever lived. The grouping is unfortunate; the mother is bending over the child in a manner to conceal every beauty, and if the drapery be intended to fall as if wet, the design has been injudiciously managed, for we fear it will not be generally understood.

1273. 'Model, life size, of a statue of Lord Viscount Nelson,' to be executed, 18 feet high, in stone from the Granton Quarry, and to be placed upon the column now being erected in Trafalgar-square, E. H. BAILY, R.A. By those yet living, to whom the person of Nelson was known, this statue is pronounced a remarkable likeness of the hero of Trafalgar. The figure is in uniform, wearing a three-cocked hat, the right sleeve is looped to the coat, and the left hand rests upon a sword. We can conceive no impersonation more difficult for a sculptor to deal with than that of Lord Nelson; subjects presenting such untractable material will yield nothing, save to the most unaffected simplicity; a method of treatment to which this statue owes much of its success. Such statues seldom have the head covered, but conventionality has here given way to recollections of the man, upon occasions in which those who may have seen him can only forget him when they have forgotten everything else.

1274. 'Sketch for Eve—the Bride,' J. BELL. A work ably executed after a peculiar style of fe-

male figure: it appears to have been wrought out from one model, whose imperfections have been carried into the design. Many of the parts present a matchless play of outline, but the figure is substantially too heavy. A devout admiration of the really beautiful would have dictated in this case a more *literatim* adherence to Milton—

"Grace was in all her steps; heaven in her eye:  
In every gesture dignity and love."

1275. 'Venus rescuing Æneas from Diomed,' J. H. FOLEY. A group of three figures, well managed for effect, but not sufficiently epic in feeling to sustain the grandeur of the subject. There is everywhere visible, great anatomical knowledge, with evidence of study well directed.

1276. 'A Phrygian Hunter, modelled in Rome,' E. B. STEPHENS. The hunter holds a hound in leash, and powerfully instances attention fixed upon some distant object—as game. The idea is good, and the manner in which it has been wrought out is highly narrative: but the figure has the fault of being too meagre—wanting development.

1277. 'Statue in marble of Admiral Sir P. Malcolm,' E. H. BAILY, R.A. Eight feet is the height of this statue, which is intended for St. Paul's Cathedral. It is backed and upheld by a mass of marble wrought into a cloak; an appendage of which we lose sight in considering the movement whereby the figure disengages itself from the supporting substance. The work will be a valuable addition to St. Paul's: a few more statues like this, and Behnes's 'Babington' would so effectually overshadow the bulk of the monumental erections which we find there, as to raise the general character of the sculpture of that cathedral.

1278. 'The Babels in the Wood,' J. BELL. The children he embodied in the arms of each other; and to aid the aptitude of the illustration, a few leaves are scattered near them. The relation is pathetically sustained, and the degrees of human life, infancy and childhood, truthfully portrayed. The work is, indeed, one of those pure and happy conceptions—skillfully and beautifully worked out—in the production of which the accomplished sculptor has few competitors. His mind is deeply imbued with a poetic feeling; he is one of the few artists who attempt higher efforts than mere busts; and as his success has been great, he may take a very prominent station in the most elevated department of the arts. We consider his onward and upward career as matter of certainty.

1279. 'Statue in marble of Andromeda,' L. MACDONALD. Many of the most elevated qualities of Art are visible here. The author has taken a clear view of his subject, and endowed it with due poetical eloquence; although we conceive his construction would not have been too literal even with the addition of other circumstances from the story. We have seen from the chisels of the old *magnates* of the Art—the subject, as well in basso rilievo as in pure sculpture—and (though, now, alas! "sedem spectentque Latini", for the spirit has departed their school)—these respected fathers began and ended their tale; yet how indispensable sooner a conclusion may be, it is, perhaps, the *exordium* that we miss here, rather than the catastrophe, which cannot well be forgotten.

1280. 'The Falconer, to be executed for Flete, Devon, the seat of J. C. Bulteel, Esq.,' C. R. SMITH. This figure wears the costume of the palmy days of falconry, and will tell admirably in an old hall surrounded with the trophies of the chase. It possesses great merit.

1281. 'Group of the Graces in marble,' J. LOFT. Three figures seated—contrary to usage. Much grace may be displayed in a sedentary figure, but all that can be thus shown must fall far short of the attributes of these creatures of poetry. The figures are so individualized that each is in the group, but yet not of it: such a want of correlation is always fatal to the interest of a subject. With respect to the disposition of the figures, it may be remarked that a mere departure from a normal propriety is not originality—and in regard of the subject, it may, at once, be pronounced a bad one from adoption so general, since each sculptor, who selects it, subjects himself to comparisons, whence but a few may derive a modicum of credit; seeing they have entered the lists and broken a lance with the greatest men of all times.

1282. 'Model of a statue of Michael T. Sadler, Esq., M.P., to be executed in marble, for Leeds, P. PARK. This statue is set forth in the ordinary

attire of the day, without any of the legitimate aids whence sculpture derives advantage and value. The figure is in the act of addressing an assembly, having the right arm uplifted in a manner to give an angular and ungraceful appearance to the whole.

1283. 'Group of Abel and Thirza, from Gessner's Death of Abel,' T. EARLE. Abel is a fine conception wrought out with much ability; the subject is well chosen and has yielded a grateful return for the labour bestowed upon it. The power displayed in the male figure has flagged in the execution of that of Thirza; although the latter, considered apart, must be allowed to be of high merit.

1286. 'Eve and First-born,' W. C. MARSHALL. The affectionate cares of maternity are here but defectively expressed, for Eve seems heedless of the infant at her side. The work, however, like the other productions of the artist, gives abundant evidence of genius. This and No. 1287, may be referred to in proof of the high power both in conception and execution of our British school.

1287. 'Venus rescuing Æneas from Diomed,' W. C. MARSHALL. In 1841 we are told this group obtained the gold medal, and it seems a very likely work to earn such distinction for its author. Venus and Æneas only are present, Diomed being left to the imagination. The subject having been proposed as an effective one for sculpture, the part of Venus could not, by any means, have been left out; although it is derogatory to the multipotence of even a heathen deity to be compelled, in defending her son, to throw herself between him and his enemy. The classic poets often reduce their divinities to the level of mortals; and in this they must be followed—since in this and other licences—

"Their stars are more in fault than they."

1288. 'Oberon and Titania,' E. W. WYON. The lines in the 'Midsummer Night's Dream,' commencing "I know a bank whereon the wild thyme blows," are here illustrated. Titania sleeps amid the flowers, and Oberon is about to streak her eyes with the juice of "love in idleness," to make her "full of hateful fantasies." The composition is a bas relief, and in spirit and feeling comes well up to the poetry of Shakspeare.

1289. 'A bas relief, representing Bacchus and Silenus,' J. FILLAINS. The artist has looked with advantage at the antique. There is a fine character in these figures which we cannot help admiring; albeit the subject is threadbare, and found *passim* among the ancients.

1290. 'Unfinished figure in marble of a Girl Trapping a Bird,' J. E. CAREW. Well designed for the class of Art to which it belongs, but, being unfinished, is seen under disadvantage. It is, however, by no means unworthy of one of the most accomplished sculptors of our age and country.

1291. 'A Greek Warrior crouching, illustrative of caution and resolution,' P. PARK. The extrinsic circumstances to which this figure has relation, such as an enemy, danger, &c. &c., are well defined; but there is nothing to warrant the extreme tension of many of the muscles in various parts of the body—an anatomical demonstration; called for to such extent only when the body is in the most violent action.

1293. 'Statue in marble of a Bacchante,' L. MACDONALD. The *Nymphæ bacchantes* of modern poetry being impracticable in sculpture, our artists seek *les belles et les joyeuses* in the immortal verse of the ancients. Artists have attempted to invest such subjects with a modern spirit, and it is done, but the luxury of rich association is thus marred. The figure is beautiful, but the head would never be pronounced that of a bacchante: it corresponds not in expression with the rest of the figure.

1294. 'Statue in marble of Hyacinthus,' L. MACDONALD. The design is that of a powerful mind, and the execution has been conducted to a happy issue by talent of a high order. The figure generally in the modelling shows an assemblage of beauties, though in the limbs some of the lines are deficient in richness; and this is the more apparent in contrast with so much that is excellent.

1298. 'Model of a statue of Sir Astley Cooper, F.R.S., &c., &c., E. BAILY, R.A. Eight feet is the height of this cast, which is to be executed in marble for erection in St. Paul's Cathedral. From the shoulders flows an academical robe, disposed in a manner to give much grandeur to the statue, which is further characterized by more personal

elasticity than the frame of Sir Astley latterly exhibited. The resemblance is perfect, and the sculptor has gifted the features with the most impressive language; in short, every part of the work is in the purest taste.

No. 1299. 'A Monumental Angel, a statue in marble, part of a group at the entrance to a Family Vault,' R. WESTMACOTT, A.R.A. A fine and delicate conception, exquisitely chiselled.

1301. 'Summer, a statue in marble,' S. NIXON. A child bearing a garland of flowers, the whole, perhaps, better in execution than design. The work is one of a series for the hall of the Goldsmiths' Company. The flowers are equal to anything of the kind we have ever seen in sculpture; but the song of summer-tide might have been better sung.

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No. 1360. 'Marble Bust of D. Blaine, Esq.,' J. G. LOUGH. In the countenance is the inexpressive of the most perfect tranquillity of temperament. The drapery is simple and beautiful.

No. 1363. 'Bust in Marble of the late Peter Burrows, Esq., of Dublin,' T. BUTLER. Much skill is here displayed in the management of the features, which are those of a person advanced in age. Age is finely expressed, and without any of its vacancy.

No. 1375. 'Marble Bust of David Barclay, Esq.,' S. JOSEPH. The intelligence of this head is in full action—the sculptor has left it at work. It is something to be able to impress the spectator with this idea.

No. 1376. 'Bust of Lady Baker,' L. MACDONALD. The bust (properly so called) of this work is better than the head. The shoulders are round and well modelled.

No. 1384. 'Marble Bust of Thomas Poynder, Esq.,' W. BEHNES. The cranium has been finely modelled, and no less admirably sculptured. The expression of the countenance is benign to a degree.

No. 1385. 'Bust in Marble of Mrs. Edward Tyrrell,' E. A. FOLEY. The best taste has been exercised in the execution of this bust. It is graceful, and free from the reproach of affectation.

No. 1393. 'Marble Bust of the Marchioness of Douro,' T. CAMPBELL. The utmost nicety and care has been used in the carving, but no *finesse* can ever compensate for such a want of expression as we find here. A tiara mingles with the hair; without it we think there would have been a better effect.

No. 1396. 'Marble Bust of Allan Cunningham, Esq.,' H. WEEKES. This is one of the most characteristic works we have ever seen. As a likeness,

it is the life itself. The simplicity of the work is carried almost to a fault, although this denial of appliances has a worthy object. Nothing can exceed the penetrating power thrown into the eyes, whence gleams the light of life, bespeaking an actively-thinking intelligence. The energy of this head is unsurpassed. The light arrangement of the hair is beautiful to the last degree, and the general finish the mastery of Art.

No. 1397. 'Bust in Marble of a Lady,' W. C. MARSHALL. There is a sentiment in the work betokening a refinement of feeling rarely thus shown.

No. 1404. 'Marble Bust of the Rev. Samuel Wilson Warnford,' P. HOLLINS. The style of this head is bold; the features are animated by much earnestness, and the manner of the air free and natural.

No. 1409. 'Marble Bust of James Morrison, Esq., M.P.,' the late Sir FRANCIS CHANTREY, R.A. A close inspection identifies this with the general feeling of the late Sir F. Chantrey. There is a strong purpose in the head, and the finish is, as it always has been in his works, exquisite.

#### THE ARCHITECTURAL ROOM.

This room contains the same ill-advised and injurious mixture as usual, of designs for churches and 'Scenes from the Vicar of Wakefield,' elevations of orphan asylums with 'Mountain Maids,' almshouses with 'Faries sporting;' 'a Wood Scene in Hampshire' crowns a design for Camberwell church; and 'H.R.H. Prince Albert' is not far from a county lunatic asylum. This system, alike injurious to the painter and the architect, we have constantly and earnestly reprobated; but it is useless to expect any alteration in it until more space be taken for the exhibition generally.

As a whole, the 130 architectural drawings here exhibited are more satisfactory than those of some years past, and serve to remind one that many works of more than ordinary magnitude are now in progress in England.

C. BARRY, R.A. elect, exhibits two beautiful drawings of different portions of the 'New Houses of Parliament' (1030 and 1040), made with the view of showing the effect of a proposed mode of decorating the walls with paintings. The first is a View of the Royal Gallery, showing the return of the procession on the occasion of opening Parliament; and the second, 'St. Stephen's Hall,' forming part of the public approach to the two Houses, the libraries and committee-rooms. Pictures in square panels occupy the walls, and the vaultings of the hall are heightened with colours: the whole forms a specimen of elaborate decoration at present without a parallel in England; and if so executed, cannot fail to give an impetus to the decorative arts, the effect of which will speedily become visible alike in our manufactures as in our dwellings. The premiums offered by the Royal Commission with a view to this end, already commented on in our pages, prove that the matter is now taken up in earnest, and lead us to anticipate most satisfactory results in connexion with it.

No. 1068, by R. H. ESSEX, representing the 'Interior of the Temple Church, London,' as it will appear on the completion of the restoration now in progress, affords another example of interior decoration worthy of consideration.

T. L. DONALDSON has three designs: the new 'Scotch Church recently erected at Woolwich,' (1110); 'All Saints Church, Gordon-street, St. Pancras,' now in course of erection (1118); and the approved elevation of 'Hallyburton House, Angusshire,' the seat of the late Lord Douglas Hallyburton (1091). The latter is composed in the style of the Florentine palaces, the chief characteristics of which are solidity and massiveness. Sculptured figures are introduced at the angles of the building. The recessed porch would be very effective. The Gordon-street Church is of the modern German school of architecture, and has some details of much elegance. Coloured marbles are introduced externally in decoration, but somewhat too sparingly.

WYATT and BRANDON have sent, a view of a 'New Church at Crockerton' (998); 'Interior and Exterior of a Church at Wilton' (1019 and 1055); 'County Courts at Cambridge' (1038); 'St. Andrew's Church, Bethnal-green' (1080); and a 'Church at Merthyr Tydvil' (1093): a goodly list, bearing evidence of their ability and good fortune.

The most striking of these designs is that of the church at Wilton, which is Italian-Norman in style, and has an attached campanile of striking proportions. Some parts of the campanile, it may be remarked, hardly agree in style with the rest of the building, being of a more recent period.

P. HARDWICK, R.A., besides a 'Mansion at Maresfield' (1062), has a large drawing of his fine staircase in Goldsmiths' Hall: the effect of the drawing, however, is hardly equal to that of the object represented.

Nos. 1027 and 1050 are admirable drawings by J. W. ATKINSON, of the 'Palace at Moorshedabad,' erected for the Nawaub Nazim, by Major General M'Leod. This building, which is above 400 feet long, 200 feet wide, and 50 feet high, is Grecian-Doric in style, and has a portico at front and back. The erection of this building has caused much sensation in its locality.

H. L. ELMES has an admirable perspective of his no less excellent design for the 'Assize Court,' at this time in course of erection in Liverpool (1037); and a view of the 'Liverpool Collegiate Institution,'—the first Greek, the second Gothic. Mr. Elmes is an architect of no ordinary ability, and bids fair to obtain a high place in his profession.

L. N. COTTINGHAM, in 1123, shows the 'Choir of Hereford Cathedral,' in the restoration of which he is now engaged. 1083 is an elaborate drawing of the 'High Altar at St. Alban's Abbey Church,' by the same gentleman.

No. 994. 'A Royal Academy for the Fine Arts,' including national glyptoteke and pinacoteke, by CARL TOTTIE, is a fine design.

E. B. LAMB has an exceedingly clever little drawing of storehouses and other buildings, designed for a public company. No one understands Italian architecture better than Mr. Lamb. The same remark, substituting Elizabethan for Italian, will apply to H. E. KENDALL, jun., who exhibits two views of his design for a country mansion, which obtained the gold medal at the Society of Arts.

EDWARD HALL, known by his success at the Institute of Architects, has a tasteful little design for a sculpture gallery, 1156.

For Camberwell Church there are no less than eleven designs, none of which, however, have more than ordinary pretensions.

No. 1112, is a nice drawing, by J. GOLDICUTT, of the 'Church now Erecting at Paddington,' from the designs of Gutch and Goldicutt: the manner in which the competition for designs in this case at Paddington was conducted, has justly excited much animadversion; it is, however, gratifying to find that a satisfactory building is likely to result.

W. H. CAMPBELL's 'Design for a House of Parliament' (1163), which gained the gold medal of the Royal Academy last year, is a work of no common merit—it is coloured, too, in very masterly style.

No. 1067. 'Design for the Cove and South Hawley Church, Hants,' by E. C. HAKEWILL, although an unpretending structure has claims for originality. We must not omit to mention, too, a 'Model of Salisbury Cathedral and Cloister,' in card-board by G. TRUEFITT (1168), evidently a work of much patient labour. Our space will not enable us to do more than thus point out some of the most striking works in this very important department of the Academy, although we would gladly go into lengthened criticism, and give a reason for every opinion we have expressed.

[We have thus gone very fully through the exhibition; having noticed, as we believe, nearly every work of which we felt justified to speak in terms not disagreeable to the artist; for we adhere to our plan of not going out of our way to direct attention to works that may be referred to with no other result than to pain or annoy the painter.

It is not improbable, however, that we have omitted some which deserved praise, and demanded observation; in so large an assemblage of objects this evil is, indeed, almost unavoidable; and we therefore intreat the indulgence of those who may feel that we have unfairly neglected them.

We repeat our conviction that the exhibition, taken altogether, is highly satisfactory. From among the junior candidates for distinction, the seniors will have no difficulty in recruiting their ranks. We, for a time, respectfully and cordially bid the exhibitors farewell—bidding them "go on and prosper!" ]

male figure: it appears to have been wrought out from one model, whose imperfections have been carried into the design. Many of the parts present a matchless play of outline, but the figure is substantially too heavy. A devout admiration of the really beautiful would have dictated in this case a more *literatim* adherence to Milton—

"Grace was in all her steps; heaven in her eye:  
In every gesture dignity and love."

1275. 'Venus rescuing Aeneas from Diomed,' J. H. FOLEY. A group of three figures, well managed for effect, but not sufficiently epic in feeling to sustain the grandeur of the subject. There is everywhere visible, great anatomical knowledge, with evidence of study well directed.

1276. 'A Phrygian Hunter, modelled in Rome,' F. B. STEPHENS. The hunter holds a hound in leash, and powerfully instances attention fixed upon some distant object—as game. The idea is good, and the manner in which it has been wrought out is highly narrative: but the figure has the fault of being too meagre—wanting development.

1277. 'Statue in marble of Admiral Sir P. Malcolm,' E. H. BAILY, R.A. Eight feet is the height of this statue, which is intended for St. Paul's Cathedral. It is backed and upheld by a mass of marble wrought into a cloak; an appendage of which we lose sight in considering the movement whereby the figure disengages itself from the supporting substance. The work will be a valuable addition to St. Paul's; a few more statues like this, and Behnes's 'Babington' would so effectually overshadow the bulk of the monumental erections which we find there, as to raise the general character of the sculpture of that cathedral.

1278. 'The Babes in the Wood,' J. BELL. The children lie enfolded in the arms of each other; and to aid the aptitude of the illustration, a few leaves are scattered near them. The relation is pathetically sustained, and the degrees of human life, infancy and childhood, truthfully portrayed. The work is, indeed, one of those pure and happy conceptions—skillfully and beautifully worked out—in the production of which the accomplished sculptor has few competitors. His mind is deeply imbued with a poetic feeling; he is one of the few artists who attempt higher efforts than mere busts; and as his success has been great, he may take a very prominent station in the most elevated department of the arts. We consider his onward and upward career as matter of certainty.

1279. 'Statue in marble of Andromeda,' L. MACDONALD. Many of the most elevated qualities of Art are visible here. The author has taken a clear view of his subject, and endowed it with due poetical eloquence; although we conceive his construction would not have been too literal even with the addition of other circumstances from the story. We have seen from the chisels of the old *magistes* of the Art—the subject, as well in basso rilievo as in pure sculpture—and (though, now, alas! "sedant spectentque Latini", for the spirit has departed their school)—these respected fathers began and ended their tale; yet how indispensable sooner a conclusion may be, it is, perhaps, the *exordium* that we miss here, rather than the catastrophe, which cannot well be forgotten.

1280. 'The Falconer, to be executed for Flete, Devon, the seat of J. C. Bulteel, Esq.,' C. R. SMITH. This figure wears the costume of the palmy days of falconry, and will tell admirably in an old hall surrounded with the trophies of the chase. It possesses great merit.

1281. 'Group of the Graces in marble,' J. LOFT. Three figures seated—contrary to usage. Much grace may be displayed in a sedentary figure, but all that can be thus shown must fall far short of the attributes of these creatures of poetry. The figures are so individualized that each is in the group, but yet not of it: such a want of correlation is always fatal to the interest of a subject. With respect to the disposition of the figures, it may be remarked that a mere departure from a normal propriety is not original—and in regard of the subject, it may, at once, be pronounced a bad one from adoption so general, since each sculptor, who selects it, subjects himself to comparisons, whence but a few may derive a modicum of credit; seeing they have entered the lists and broken a lance with the greatest men of all times.

1282. 'Model of a statue of Michael T. Sadler, Esq., M.P., to be executed in marble, for Leeds, P. PARK. This statue is set forth in the ordinary

attire of the day, without any of the legitimate aids whence sculpture derives advantage and value. The figure is in the act of addressing an assembly, having the right arm uplifted in a manner to give an angular and ungraceful appearance to the whole.

1283. 'Group of Abel and Thirza, from Gessner's Death of Abel,' T. EARLE. Abel is a fine conception wrought out with much ability; the subject is well chosen and has yielded a grateful return for the labour bestowed upon it. The power displayed in the male figure has flagged in the execution of that of Thirza; although the latter, considered apart, must be allowed to be of high merit.

1286. 'Eve and First-born,' W. C. MARSHALL. The affectionate cares of maternity are here but defectively expressed, for Eve seems heedless of the infant at her side. The work, however, like the other productions of the artist, gives abundant evidence of genius. This and No. 1287, may be referred to in proof of the high power both in conception and execution of our British school.

1287. 'Venus rescuing Aeneas from Diomed,' W. C. MARSHALL. In 1841 we are told this group obtained the gold medal, and it seems a very likely work to earn such distinction for its author. Venus and Aeneas only are present, Diomed being left to the imagination. The subject having been proposed as an effective one for sculpture, the part of Venus could not, by any means, have been left out; although it is derogatory to the multipotence of even a heathen deity to be compelled, in defending her son, to throw herself between him and his enemy. The classic poets often reduce their divinities to the level of mortals; and in this they must be followed—since in this and other licences—

"Their stars are more in fault than they."

1288. 'Oberon and Titania,' E. W. WYON. The lines in the 'Midsummer Night's Dream,' commencing "I know a bank whereon the wild thyme blows," are here illustrated. Titania sleeps amid the flowers, and Oberon is about to streak her eyes with the juice of "love in idleness," to make her "full of hateful fantasies." The composition is a bas relief, and in spirit and feeling comes well up to the poetry of Shakspeare.

1289. 'A bas relief, representing Bacchus and Silenus,' J. FILLAINS. The artist has looked with advantage at the antique. There is a fine character in these figures which we cannot help admiring; albeit the subject is threadbare, and found *passim* among the ancients.

1290. 'Unfinished figure in marble of a Girl Trapping a Bird,' J. E. CAREW. Well designed for the class of Art to which it belongs, but, being unfinished, is seen under disadvantage. It is, however, by no means unworthy of one of the most accomplished sculptors of our age and country.

1291. 'A Greek Warrior crouching, illustrative of caution and resolution,' P. PARK. The extrinsic circumstances to which this figure has relation, such as an enemy, danger, &c. &c., are well defined; but there is nothing to warrant the extreme tension of many of the muscles in various parts of the body—an anatomical demonstration; called for to such extent only when the body is in the most violent action.

1293. 'Statue in marble of a Bacchante,' L. MACDONALD. The *Nymphæ bacchantes* of modern poetry being impracticable in sculpture, our artists seek *les belles et les joyeuses* in the immortal verse of the ancients. Artists have attempted to invest such subjects with a modern spirit, and it is done, but the luxury of rich association is thus marred. The figure is beautiful, but the head would never be pronounced that of a bacchante: it corresponds not in expression with the rest of the figure.

1294. 'Statue in marble of Hyacinthus,' L. MACDONALD. The design is that of a powerful mind, and the execution has been conducted to a happy issue by talent of a high order. The figure generally in the modelling shows an assemblage of beauties, though in the limbs some of the lines are deficient in richness; and this is the more apparent in contrast with so much that is excellent.

1298. 'Model of a statue of Sir Astley Cooper, F.R.S., &c., &c., E. BAILY, R.A. Eight feet is the height of this cast, which is to be executed in marble for erection in St. Paul's Cathedral. From the shoulders flows an academical robe, disposed in a manner to give much grandeur to the statue, which is further characterized by more personal

elasticity than the frame of Sir Astley latterly exhibited. The resemblance is perfect, and the sculptor has gifted the features with the most impressive language; in short, every part of the work is in the purest taste.

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No. 1354. 'Marble Bust of Edward Hawkins, Esq., F.R.S., M.S.A., T. THORNEYCROFT.—There is in this work much of the excellence of the highest school of Art—it is pure in style, and careful in execution.

No. 1355. 'Marble Bust of Sir W. Molesworth, Baronet,' W. BEHNES. Independently of its striking similitude to the original, this would anywhere be a remarkable bust—the arrangement of the hair is to the life, and gives the head at once to a person tinged with enthusiasm of some kind.

No. 1360. 'Marble Bust of D. Blaine, Esq.,' J. G. LOUGH. In the countenance is the impress of the most perfect tranquillity of temperament. The drapery is simple and beautiful.

No. 1363. 'Bust in Marble of the late Peter Burrows, Esq., of Dublin,' T. BUTLER. Much skill is here displayed in the management of the features, which are those of a person advanced in age. Age is finely expressed, and without any of its vacancy.

No. 1375. 'Marble Bust of David Barclay, Esq.,' S. JOSEPH. The intelligence of this head is in full action—the sculptor has left it at work. It is something to be able to impress the spectator with this idea.

No. 1376. 'Bust of Lady Baker,' L. MACDONALD. The bust (properly so called) of this work is better than the head. The shoulders are round and well modelled.

No. 1384. 'Marble Bust of Thomas Poynder, Esq.,' W. BEHNES. The cranium has been finely modelled, and no less admirably sculptured. The expression of the countenance is benign to a degree.

No. 1385. 'Bust in Marble of Mrs. Edward Tyrrell,' E. A. FOLEY. The best taste has been exercised in the execution of this bust. It is graceful, and free from the reproach of affectation.

No. 1393. 'Marble Bust of the Marchioness of Douro,' T. CAMPBELL. The utmost nicety and care has been used in the carving, but no *finesse* can ever compensate for such a want of expression as we find here. A tiara mingles with the hair; without it we think there would have been a better effect.

No. 1396. 'Marble Bust of Allan Cunningham, Esq.,' H. WEEKES. This is one of the most characteristic works we have ever seen. As a likeness,

it is the life itself. The simplicity of the work is carried almost to a fault, although this denial of appliances has a worthy object. Nothing can exceed the penetrating power thrown into the eyes, whence gleams the light of life, bespeaking an actively-thinking intelligence. The energy of this head is unsurpassed. The light arrangement of the hair is beautiful to the last degree, and the general finish the mastery of Art.

No. 1397. 'Bust in Marble of a Lady,' W. C. MARSHALL. There is a sentiment in the work betokening a refinement of feeling rarely thus shown.

No. 1404. 'Marble Bust of the Rev. Samuel Wilson Warnford,' P. HOLLINS. The style of this head is bold; the features are animated by much earnestness, and the manner of the air free and natural.

No. 1409. 'Marble Bust of James Morrison, Esq., M.P.,' the late Sir FRANCIS CHANTREY, R.A. A close inspection identifies this with the general feeling of the late Sir F. Chantrey. There is a strong purpose in the head, and the finish is, as it always has been in his works, exquisite.

#### THE ARCHITECTURAL ROOM.

This room contains the same ill-advised and injurious mixture as usual, of designs for churches and 'Scenes from the Vicar of Wakefield;' elevations of orphan asylums with 'Mountain Maids;' almshouses with 'Faries sporting;' a Wood Scene in Hampshire; a crown design for Camberwell church; and 'H.R.H. Prince Albert' is not far from a county lunatic asylum. This system, alike injurious to the painter and the architect, we have constantly and earnestly reprobated; but it is useless to expect any alteration in it until more space be taken for the exhibition generally.

As a whole, the 130 architectural drawings here exhibited are more satisfactory than those of some years past, and serve to remind one that many works of more than ordinary magnitude are now in progress in England.

C. BARRY, R.A. elect, exhibits two beautiful drawings of different portions of the 'New Houses of Parliament' (1030 and 1040), made with the view of showing the effect of a proposed mode of decorating the walls with paintings. The first is a View of the Royal Gallery, showing the return of the procession on the occasion of opening Parliament; and the second, 'St. Stephen's Hall,' forming part of the public approach to the two Houses, the libraries and committee-rooms. Pictures in square panels occupy the walls, and the vaultings of the hall are heightened with colours: the whole forms a specimen of elaborate decoration at present without a parallel in England; and if so executed, cannot fail to give an impetus to the decorative arts, the effect of which will speedily become visible alike in our manufactures as in our dwellings. The premiums offered by the Royal Commission with a view to this end, already commented on in our pages, prove that the matter is now taken up in earnest, and lead us to anticipate most satisfactory results in connexion with it.

No. 1068, by R. H. ESSEX, representing the 'Interior of the Temple Church, London,' as it will appear on the completion of the restoration now in progress, affords another example of interior decoration worthy of consideration.

T. L. DONALDSON has three designs: the new 'Scotch Church recently erected at Woolwich,' (1110); 'All Saints Church, Gordon-street, St. Pancras,' now in course of erection (1118); and the approved elevation of 'Hallyburton House, Angusshire,' the seat of the late Lord Douglas Hallyburton (1091). The latter is composed in the style of the Florentine palaces, the chief characteristics of which are solidity and massiveness. Sculptured figures are introduced at the angles of the building. The recessed porch would be very effective. The Gordon-street Church is of the modern German school of architecture, and has some details of much elegance. Coloured marbles are introduced externally in decoration, but somewhat too sparingly.

WYATT and BRANDON have sent, a view of a 'New Church at Crockerton' (998); 'Interior and Exterior of a Church at Wilton' (1019 and 1055); 'County Courts at Cambridge' (1038); 'St. Andrew's Church, Bethnal-green' (1080); and a 'Church at Merthyr Tydvil' (1093): a goodly list, bearing evidence of their ability and good fortune.

The most striking of these designs is that of the church at Wilton, which is Italian-Norman in style, and has an attached campanile of striking proportions. Some parts of the campanile, it may be remarked, hardly agree in style with the rest of the building, being of a more recent period.

P. HARDWICK, R.A., besides a 'Mansion at Maresfield' (1062), has a large drawing of his fine staircase in Goldsmiths' Hall: the effect of the drawing, however, is hardly equal to that of the object represented.

Nos. 1027 and 1050 are admirable drawings by J. W. ATKINSON, of the 'Palace at Moorshedabad,' erected for the Nawab Nazim, by Major General M'Leod. This building, which is above 400 feet long, 200 feet wide, and 50 feet high, is Grecian-Doric in style, and has a portico at front and back. The erection of this building has caused much sensation in its locality.

H. L. ELMES has an admirable perspective of his no less excellent design for the 'Assize Court,' at this time in course of erection in Liverpool (1037); and a view of the 'Liverpool Collegiate Institution,'—the first Greek, the second Gothic. Mr. Elmes is an architect of no ordinary ability, and bids fair to obtain a high place in his profession.

L. N. COTTINGHAM, in 1123, shows the 'Choir of Hereford Cathedral,' in the restoration of which he is now engaged. 1083 is an elaborate drawing of the 'High Altar at St. Alban's Abbey Church,' by the same gentleman.

No. 994. 'A Royal Academy for the Fine Arts,' including national glyptotek and pinacotek, by CARL TOTTIE, is a fine design.

E. B. LAMB has an exceedingly clever little drawing of storehouses and other buildings, designed for a public company. No one understands Italian architecture better than Mr. Lamb. The same remark, substituting Elizabethan for Italian, will apply to H. E. KENDALL, jun., who exhibits two views of his design for a country mansion, which obtained the gold medal at the Society of Arts.

EDWARD HALL, known by his success at the Institute of Architects, has a tasteful little design for a sculpture gallery, 1156.

For Camberwell Church there are no less than eleven designs, none of which, however, have more than ordinary pretensions.

No. 1112, is a nice drawing, by J. GOLDCUTT, of the 'Church now Erecting at Paddington,' from the designs of Gutch and Goldcutt: the manner in which the competition for designs in this case at Paddington was conducted, has justly excited much animadversion; it is, however, gratifying to find that a satisfactory building is likely to result.

W. H. CAMPBELL's 'Design for a House of Parliament' (1163), which gained the gold medal of the Royal Academy last year, is a work of no common merit—it is coloured, too, in very masterly style.

No. 1067. 'Design for the Cove and South Hawley Church, Hants,' by E. C. HAKEWILL, although an unpretending structure has claims for originality. We must not omit to mention, too, a 'Model of Salisbury Cathedral and Cloister,' in card-board by G. TRUFFITT (1168), evidently a work of much patient labour. Our space will not enable us to do more than thus point out some of the most striking works in this very important department of the Academy, although we would gladly go into lengthened criticism, and give a reason for every opinion we have expressed.

[We have thus gone very fully through the exhibition; having noticed, as we believe, nearly every work of which we felt justified to speak in terms not disagreeable to the artist; for we adhere to our plan of not going out of our way to direct attention to works that may be referred to with no other result than to pain or annoy the painter.

It is not improbable, however, that we have omitted some which deserved praise, and demanded observation; in so large an assemblage of objects this evil is, indeed, almost unavoidable; and we therefore intreat the indulgence of those who may feel that we have unfairly neglected them.

We repeat our conviction that the exhibition, taken altogether, is highly satisfactory. From among the junior candidates for distinction, the seniors will have no difficulty in recruiting their ranks. We, for a time, respectfully and cordially bid the exhibitors farewell—bidding them "go on and prosper!"



MEG MERRILIES IN THE AULD PLACE OF ELLANGOWAN.

"Twist ye, twine ye; even so  
Mingle shades of joy and woe."

GUY MANNERING, Chap. iv.

R. S. LAUDER, del.

THOMPSON, sc.



DIRK HATTERAICK.

GUY MANNERING, Chap. iv.

SMITH and LINTON, sc.

Mc LAR, del.



DOMIE SAMPSON SUMMONED TO DINNER.

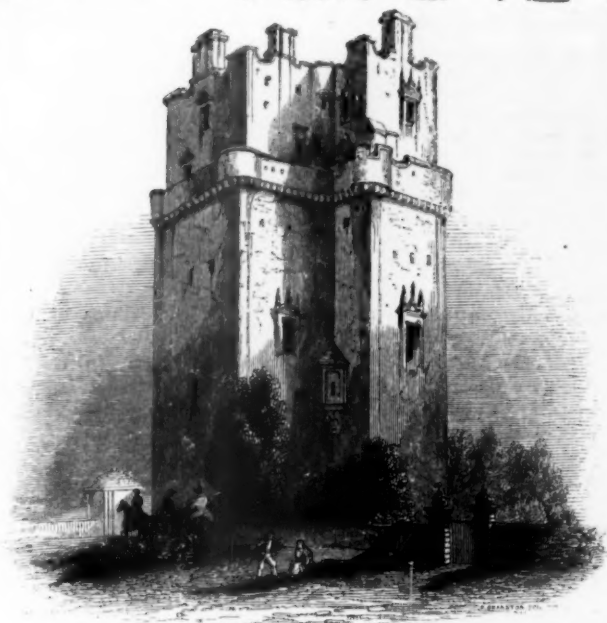
GUY MANNERING, Chap. xv.

SMITH and LINTON, sc.

SIMON, del.

THE ENGRAVINGS PRINTED BY WRIGHT AND CO., 78, FLEET STREET.





PRESTON TOWER,  
Near the Scene of the Battle of Preston Pans.

D. ROBERTS, R.A., del.

WAVERLEY.

R. BRANSTON, sc.



CARLAVEROCK CASTLE,  
The Killingowen of Guy Mannering.

D. ROBERTS, R.A., del.

S. WILLIAMS, sc.



GIFTED GILFILLAN REPROVING THE DRUMMER.

Mc LAR, del.

WAVERLEY, Chap. xxxiv.

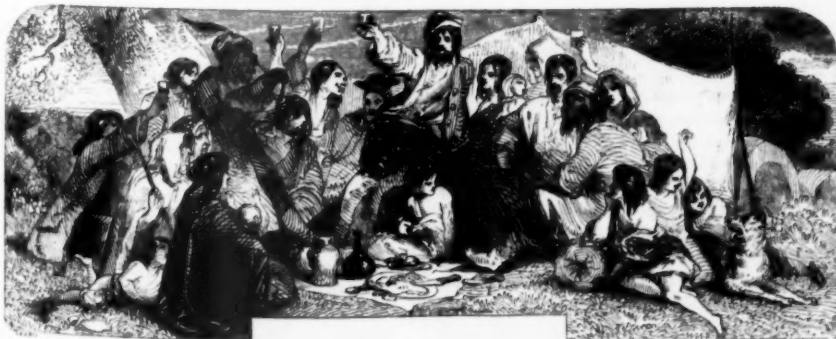
SMITH and LINTON, sc.



CHAIR IN STUDY AT ABBOTSFORD,  
Made of the wood of the Wallace Tree.  
SIR WALTER SCOTT'S HAT AND STICK.

DICKES, del.

SWAIN, sc.



GIPSIES.

GUY MANNERING.

FOLEARD, sc.

JOHN GILBERT, del.



RING AT CLUNY CASTLE,  
Worn by Charles Edward in the days of Waverley.

DICKES, del.

WITHEY, sc.



FRANKLIN, del.

T. WILLIAMS, sc.

## FAIR ROSAMOND.

WHEN as King Henry rulde this land,  
The second of that name,  
Besides the queene, he dearly lovde  
A faire and comely dame.

Most peerlesse was her beautye founde,  
Her favour, and her face ;  
A sweeter creature in this worlde  
Did never prince embrace.

Her crisped lockes like threads of golde  
Appeard to each mans sight ;  
Her sparkling eyes, like Orient pearles,  
Did cast a heavenlye light.



GILBERT, del.

VIERSTADT, sc.

## THE BOOK OF BRITISH BALLADS.\*

FINDING that our subscribers, generally, have been much pleased with the examples of wood-engravings, from illustrated books in course of publication—which we have been enabled, occasionally, to introduce into our pages—we have made arrangements to give, somewhat frequently, this additional advantage to "The Art-Union."

We here present specimens of "THE BOOK OF BRITISH BALLADS;" and on the other sides of these leaves, a few selected from "THE ABBOTSFORD EDITION OF THE WATKINSON NOVELS,"—of the latter we shall be enabled to speak fully and freely: in reference to the former, however, we must content ourselves with printing the Editor's "Introduction."

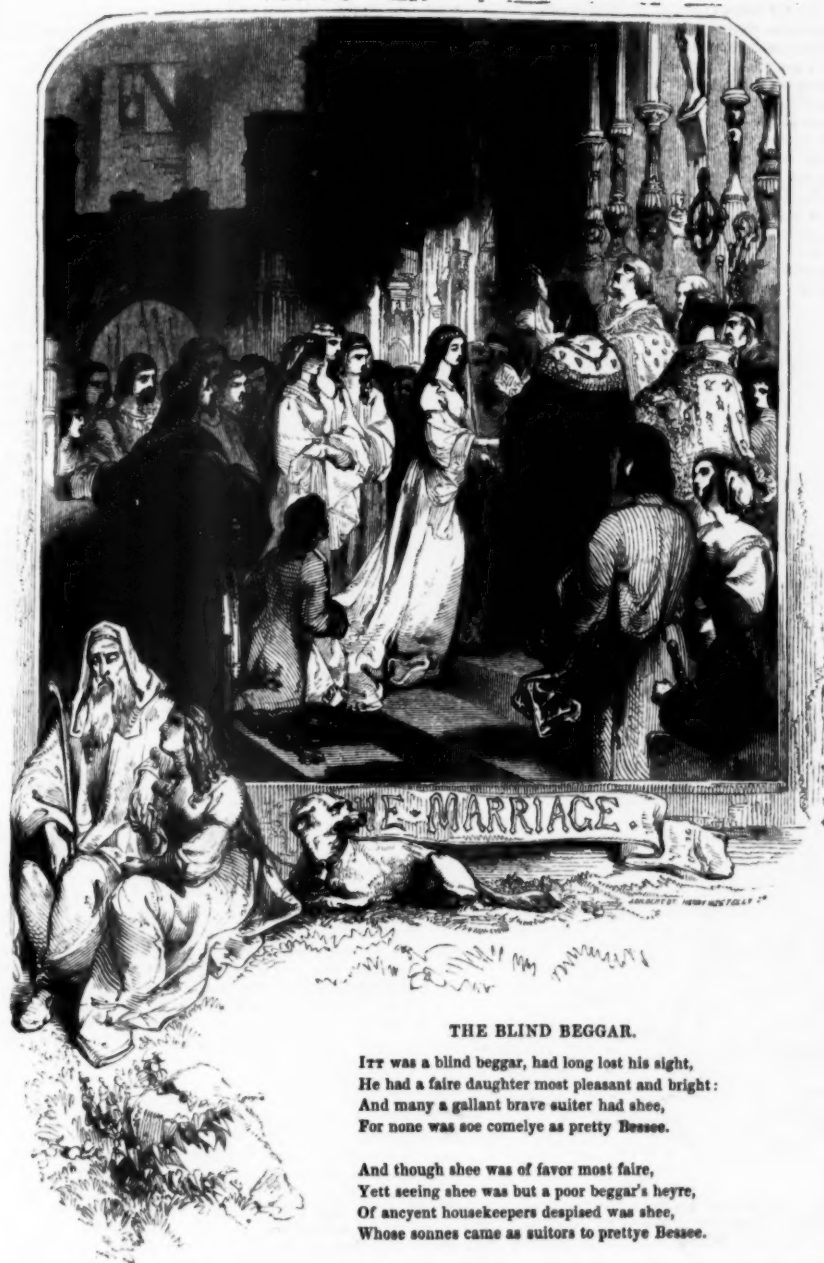
\* Edited by S. C. HALL, Esq., F.R.S. Publishing in Monthly Parts, by HOW and PARSONS, 132, Fleet Street.

"Although various collections of British Ballads have been published, from time to time, since the elegant mind, refined taste, and sound judgment, of Bishop Percy were brought to bear upon the interesting and important subject, no attempt has been made to select and arrange, in a popular form, the best of these Ballads, from the several volumes in which they are scattered, and mixed up with a mass of inferior, or objectionable, compositions. This appears, indeed, to have been almost the only department of our 'Polite Literature' to which public attention has not been adequately directed. Yet, without subscribing to the opinion, attributed to high authorities,—'Give me the making of National Ballads, and I care not who makes the Laws'—it requires no argument to prove their powerful influence, over the thoughts and feeling of all

classes—the cultivated as well as the uncultivated. It is not too much to say, that in 'uncivilized ages' no source of instruction was so fertile,—and no Missionary so effective in moulding the general sentiment, as 'the blinde crowder,'—it may have been,—'who with no rougher voice than rude style,' stirred up the sympathies of the multitude, and moved even the great heart of Sidney 'more than with a trumpet.' Nor can he be considered a visionary, who would draw conclusions, as to the pre-eminently moral character of Great Britain, from the fact, that the songs which encourage virtue and justice, uphold heroic fortitude, and inculcate, as an axiom, that 'God defends the right,' have been, in all ages, the chiefest 'darlings of the common people.'

"The Editor will endeavour to form a selection that shall be agreeable and interesting to the general reader,





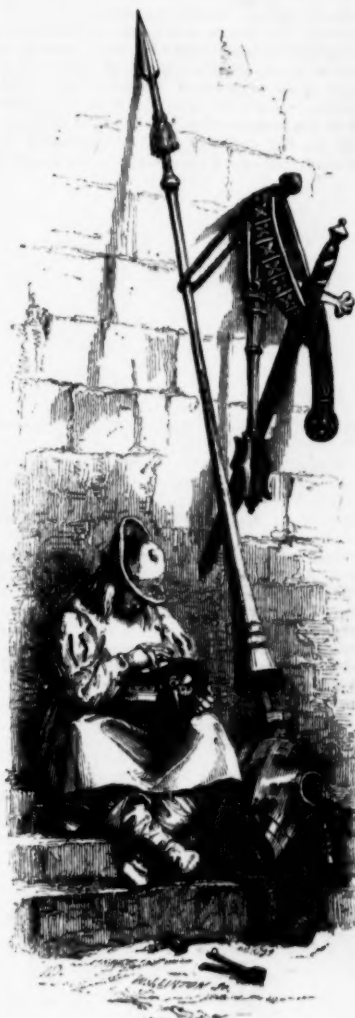
GILBERT, del.

## THE BLIND BEGGAR.

Irr was a blind beggar, had long lost his sight,  
He had a faire daughter most pleasant and bright:  
And many a gallant brave suiter had shee,  
For none was soe comelye as pretty Bessee.

And though shee was of favor most faire,  
Yett seeing shee was but a poor beggar's heyre,  
Of ancyent housekeepers despised was shee,  
Whose sonnes came as suitors to pretty Bessee.

VICTOR, sc.



DYCK, del.

LINTON, sc.

and not unsatisfactory to the antiquary and the scholar. It is, however, an essential part of his design, to collect only the Ballads that appear most worthy of preservation,—and not to reprint those which have no stronger recommendation than their rarity; rejecting none, because they are already sufficiently known, and accepting none, because they are merely scarce. It will be his duty to decline no labour that may give completeness to his task, and to omit no opportunities of consulting available sources of information, whether accessible to all readers, or to be obtained only by patient industry and careful search. His plan, in its several details, it is unnecessary for him to explain, inasmuch as it is here sufficiently developed. It will be perceived, that he has

not modernised the orthography; believing that 'these old and antique songs' will be most readily welcomed in their ancient dress,—

'The garb our Muses wore in former years.'

"It will not, however, be expedient to follow any chronological order; to do so with accuracy would be, indeed, impossible, for there are few of the more ancient compositions to which any date can be assigned. The Editor will, therefore, consider himself justified in so arranging these Ballads as to obtain variety, both of style and illustration, without regard to the period at which they were written, or the sources in which they originated; prefacing each by such explanatory remarks

as shall communicate all the information he can obtain concerning its history.

"In illustrating the work, he has been ambitious, so to apply the great and admitted capabilities of British Art, as to prove that the embellished volumes of Germany and France are not of unapproachable excellence, in reference either to design or execution. He believes himself warranted in stating that, as the work progresses, he will be enabled to submit examples of the genius of a large proportion of the more accomplished artists of Great Britain—as exhibited in drawing upon wood. The supremacy of our English engravers, in this class of Art, has been long established."

## AN ARTIST'S TOUR.

[For the very interesting, although brief and limited tour, described in the following letter, we are indebted to an artist, who already holds a distinguished rank in his profession. It exhibits proof that he has not passed through fertile Italy without turning valuable opportunities to profitable account. He has very properly communicated to his professional brethren his observations in reference to a remarkable vicinity of Rome, of which many of its permanent residents know little or nothing. We hope his example may be followed. There are many artists who might thus confer benefit on the student, supply information to the traveller, and afford enjoyment to the public.]

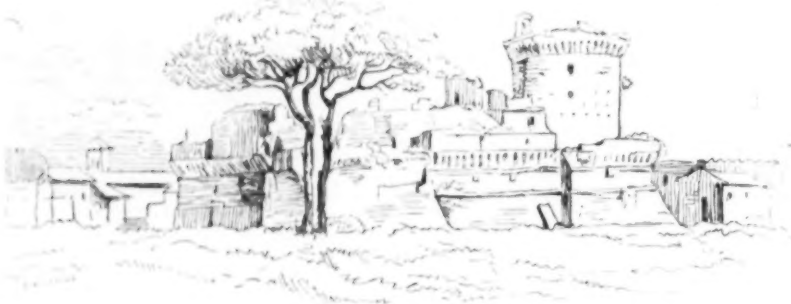
Rome, 3rd June, 1838.

I have been traversing the classic, though now desolate shores of Ostia, Ardea, Nettuno, &c., accompanied by an intimate friend, a Swiss artist. We set out on foot at four o'clock in the morning, carrying with us our sketching materials, a knapsack containing linen, &c., good stout sticks with iron points, to defend ourselves on the road in case of necessity, and a chart of the country to facilitate our progress. We arrived at Fumicino about ten o'clock in the morning, and, having refreshed ourselves, proceeded to Ostia, passing the famous fields of Apollo, on which stood his temple, now a melancholy waste, marshy, and sterile. We arrived at the ancient Ostia about twelve o'clock, having crossed the Tiber a little below its termination into the sea, a slight memo-



randum of which I transferred to my sketch-book. After having scrambled our way with much difficulty through long grass and brambles, we entered the ruins of a temple said to be the Temple of Jupiter, and which still bears evident marks of former splendour; from these ruins we had a view of the very slender remains of the ancient city, which consist of a number of foundations of buildings, &c., almost lost amongst briars

and brambles. One can scarcely imagine, when looking on the desolate scene around, that this was once a flourishing and populous city, into the ports of which entered vessels from all parts of the world. Leaving these ruins we arrived at the modern Ostia, and were so much struck with its appearance, that we sat down to take a sketch of it: it is a most picturesque object, and the two pines which grow in front of its half-ruined walls



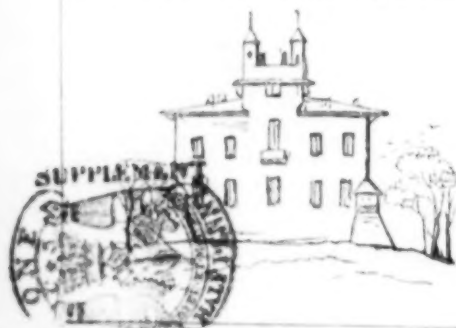
add much to its "picturesqueness." After the dreary waste we had left, it seemed like a spring in the desert. Having completed our sketches, and feeling our appetites sharpened, we entered the village, and were served at the inn with a sorry repast by a brutal and ill-looking landlord, who made us pay exorbitantly. We took a survey of the interior of the large tower, but found in it nothing particularly interesting, except a few inscriptions dug out of the neighbouring ruins. Having satisfied our curiosity, we proceeded by a pleasant

walk to Castel Fusano, a country seat of Prince Ghigi, where we intended to pass the night: it is an old castellated mansion; and tradition says that the stone figures of sentinels on the top of this mansion were placed there to deceive the Turkish corsairs, who from time to time made incursions on the neighbouring shore, and did not spare the castle itself. It is situated in a spacious though neglected park, and is surrounded by beautiful pines. As we approached it the sun was setting, and threw a gorgeous light on an avenue of those trees, at which we were gazing with admiration, when we were accosted by the custode, or keeper of the park, with whom we entered into conversation; in the course of which he informed us, to our great vexation, that the steward had accompanied the prince to Rome, and that all the rooms in the castle were locked up, and advised us to go back to Ostia. Here was a pretty predicament: we were not disposed to retrace our steps, as the distance from Ostia was seven miles; nor did we like trusting ourselves in the hands of the worthy landlord, and other certain ferocious-looking individuals we had noticed in the inn. We therefore begged and prayed of the custode to give us shelter, if it were only in a shed, explaining to him our forlorn condition. Upon consideration, he said he would apply to the cowherd, who lived

in a kind of hovel with his family adjoining the villa, whither we accompanied him; and, after no little persuasion, he was induced to give us shelter; we supped with the cowherd and his family on bread and water, this being the only fare they had to offer us. He then conducted us to a room without furniture, and having supplied us with some straw for beds, and lighted a fire, we laid down to repose ourselves, or at least with that intention, for we were kept awake all night by the buzzing of mosquitoes, with which this part of the country is infested: they bit me so severely on the hands that I still bear the marks of them. We arose at daybreak, not sorry to get out of our wretched resting-place. It was a chill misty morning, and our prospect of breakfast was very doubtful, but we were sustained by our enthusiasm: we thought of Virgil, Apollo, &c.; and my friend, who is a zealous classic, opening a pocket edition of the *Æneid* in Italian, spouted as we proceeded briskly along a road in the midst of a wood, formed from the materials of the Via Severiana, and which brought us to the sea-side just in time to see the sun rise on the ocean—a glorious sight! which gave us fresh energy. So beautiful was the effect, that I was induced to make a sketch of it, but gave it over in despair; and after we had lingered awhile gazing on the broad blue ocean, we proceeded along the shore for many miles without meeting a soul, except two or three soldiers stationed in cabins to prevent smugglers from landing. The sands in this part are very smooth, so we took off our shoes and stockings and walked in *cuerpo* the whole length of them: having trotted in this manner for about seven or eight miles, we arrived at a solitary tower called the *Tor Paterno*, inhabited by a few miserable looking soldiers employed in watching smugglers: this was the site of the famous city of *Laurentum*, celebrated by Virgil in his *Æneid*, and which was the first place where *Æneas* landed on his arrival in Italy; and the daughter of whose king, *Latinus*, he married. Leaving the sea-shore we branched off into the road to *Practica*, the place of our destination for that day: this path lay in the midst of a wood which, for desolate wildness, I conceive, may rival any in the most savage region. After walking a considerable distance without meeting with any living creature, except snakes and lizards, and descrying no signs of *Practica*, we began to imagine we had lost our way; this was a melancholy reflection! we had tasted nothing but a bit of bread since twelve o'clock the preceding day. The sun shone hotly upon us, and we were encumbered with our trappings; yet, not allowing our courage to flag, we trudged on till we arrived at a cross-road in an open country; here, however, we could discover no signs of *Practica*; and my companion leaving me in charge of the luggage walked to a hill at a short distance, where he, to his great joy, discovered the eagerly sought for town; and at that moment some labourers coming up, told him they were going on the road to *Practica* to a farm, where they were employed in hay-making. We all joined; and having arrived at the farm, were enabled to procure some bread and wine, which you may easily imagine we needed not a little. After this refreshment, we proceeded to *Practica*, where we arrived about two o'clock in the day, having slept on the ground for above two hours from excessive fatigue. This town is very small, but prettily situated, and from the tower of a palace of Prince Borghese there is a most magnificent distant view of Rome, and the surrounding countries of Albano, Gensano, Frascati, &c. *Practica* is situated on the same site as *Lavinium*, built by *Æneas* in honour of his wife *Lavinia*; and many antiquities have been dug up in the neighbourhood. After having dined and supped tolerably well in the inn of the place, we went to rest,



and next morning early we set out for Ardea, sketching many objects on the road. It is a curious circumstance, that all the farm-houses and





cottages on this road were formed exactly in the same manner as those described by Virgil, and they are only to be found so in this part of the country. We passed several herds of fierce looking

buffaloes, which we wished a hundred miles off; luckily, however, they offered us no annoyance. The country round about on this road is very picturesque, and now and then one catches a distant

view of the sea, or of a long line of blue mountains. We arrived at Ardea about twelve o'clock: this town is exceedingly picturesque and interesting; the air, however, we were told, is so extremely



bad in the summer that all the inhabitants leave it and go to more healthy parts. Ardea is celebrated by Virgil in his *Æneid* as the habitation of Turnus, King of the Rutuli; and Ardea was the capital of their kingdom: it was besieged by Tarquin the Proud; and in after ages was the retreat of the celebrated general Furius Camillus, on leaving his ungrateful country; and from its gates he sallied forth to combat Brennus, King of the Gauls, when he had reduced Rome to its last shift. We occupied ourselves in sketching many objects there the rest of the day, and the next morning departed for Porto d'Anzio. After passing many fields of oxen and buffaloes, we arrived at the sea side, at a large tower, called the tower of St. Lorenzo, where we reposed ourselves for a short time, and breakfasted on some provisions we had brought with us from Ardea; for experience had taught us the necessity of providing ourselves in this manner. We then walked for many miles along the sea shore: the morning was very fine, and the sea of a beautiful azure blue, now and then relieved by a tint of emerald green, and where the sun was reflected on its surface it appeared as if spotted with a thousand brilliants. In England it is impossible to imagine these effects; the deepest ultramarine is not too strong to represent the sea in fine sunny weather: there was one annoyance, however, in the midst of this beautiful scene, which tended to disturb the delightful feeling it produced; numbers of oxen, driven by the great heat from the woods and meadows lying inland, had come out to the border of the sea to enjoy the freshness of the breeze, and we had to drive them away as we passed along, though not without some fear and trembling. We at length arrived at a solitary tower on the sea shore, called the Solfatara, where we reposed; and gazing on the sea shore, and reflecting on the "dangers we had passed," we regarded with other feelings the formidable oxen, forming, as it were, in the perspective, a white border to the beach; and they now served to remind us of Europa and the "fair white bull." Keeping along the shore for four or five miles, we arrived at Porto d'Anzio. The first object that met our eye on entering the town was a large villa where Don Miguel resides when he goes into the country; his constant occupation is in shooting the wild boars, &c., which frequent the neighbouring woods. Passing by the villa, we came to a barrack of soldiers, and were passing some ruins on our right unnoticed, when we were addressed by an officer from the window, who told us they were the remains of Nero's birth-place "I have no doubt," said he, "but that to see it is one of the objects of your visit here." We answered in the affirmative; and he then politely directed one of the soldiers to show us over the ruins. They contain many rooms with rich mosaic floors and painted walls: we observed many small apartments which have evidently been baths, and on the upper part of the room is a very handsome mosaic floor in black and white. This palace, of which these ruins formed but a very inconsiderable portion, extended to a great distance, covering a large space of ground; it was among a part of its remains that

the famous statue of Apollo Belvidere, and many of the chef-d'œuvres which now adorn the Vatican, were found, but the spot where they were discovered has since been filled up, the ruins that remain have only been excavated within a short space of time. Having satisfied our curiosity, we went to the inn where we met the officer, who had called our attention to the place; we found him a very pleasant, well-informed man, a native of Ravenna: he invited us to the barracks to show us some drawings and sketches he had made, which were indeed very creditable; he pointed out some very beautiful views to us, which he thought we might like to sketch, particularly a very extensive one from his room window. To the left lay Nettuno, a very picturesque little town bordering the sea, with a small fort of the middle ages; beyond, and extending to a considerable distance, lay a beautiful line of majestic mountains, spotted with the small towns of Norma, Sermonetta, and

Sezza—the shore, continuing from Nettuno, runs on towards Terracina, and is entirely uncultivated and deserted. Formerly the shore was covered with gorgeous palaces, villas, and temples; and at Nettuno, was a magnificent temple of Neptune, from which it took its name, and the foundations of which are still visible. More to the right, lay the famous promontory of Circe, rising like an island (which it formerly was) from the sea. It was here the famous sorceress Circe had her habitation, and where she turned, by her incantations, men and women into animals. If ever there were a beau idéal of an enchanted spot, it is this: it rises like magic on the horizon of the sea; and when we beheld it, was of a light purple mixed with a warmer tint from the reflection of the sun on its crags. Below it, and in the foreground, lies the pier, arsenal, and part of the town of Porto d'Anzio. One would little imagine, to look at this small insignificant town, that it was the site of the



once famed city, the birth-place of Nero and Caligula, abounding in luxury, wealth, and magnificence, and into whose port, vessels brought their riches from all parts of the then civilized world. There are still remains, in the sea, of the famous mole built by Trajan, and which, from the slight relics that still remain, give an idea of its immense strength and greatness. All these objects combined together in one view, the splendid effect of the broad blue ocean, a vast mass of bright azure, bordered by a picturesque shore, and spotted here and there with massive remains of Roman antiquity, which, from the reflection of the afternoon's sun, assumed that rich golden tint so peculiar to the south, gave such an effect which I shall never forget. We then proceeded leisurely to Nettuno by a road bordering the bay, lingering to view the beautiful effects which the island, or rather promontory of Circe assumed as the sun sank lower, or sketching Nettuno as it presented itself in different points of view. I am surprised that the scenery round the bay has not been more represented by landscape painters: what fine subjects there are for Callcott, Collins, or Turner! We had remained so long on our road that we did not arrive in Nettuno until the sun had set; but we had just time to look about the town, which, with the exception of the picturesque costume of the women, and its fortress,

has nothing particularly remarkable in it. Having retired to rest at the locanda, we rose next morning at four o'clock, and set off for Albano, where we arrived about half-past twelve, after a very hot ride of twenty-four miles; and after dining, set off in a voiture to Rome, which we reached at seven o'clock in the evening, having performed a journey which very few make, as it cannot be done without going on foot, and is not unattended with danger.

#### THE FRESCOS OF CORNELIUS.

In a former article we gave a brief sketch of the life, and a description of some of the works of Peter Cornelius; we propose now to point out the peculiar qualities of his genius, and its productions. In doing this, we shall draw largely from the work of one of the best living writers on Art, and who, residing in Germany, has so profoundly studied the peculiar forms which Art has taken in that country, that he has entered into the feelings from which they arise; and he writes as a German would write in describing them, and making us understand them while he preserves the critical calmness of a judge in giving his opinions.

When Raffaele Mengs, towards the middle of last century, sought to revive the art of

painting, the models he chose were Raffaele, Correggio, and those of their time, who had brought the art to its highest perfection. If true fame has attached itself to the name of Mengs himself, his success at the head of a school was not great. The subsequent revivers of Art in Germany, in our day, have chosen, as examples, those who were the masters and models of the greater men who followed them. It is from the works of Giotto, Cimabue, Perugino, Fra Angelico di Fiesole, and the Umbrian painters, that Overbeck, Schadow, and Schnorr, and almost all the historical painters of modern Germany have drawn their inspirations; and they wish to reproduce the simplicity, the mystic grace, the quaint antiquity with which those masters strove to express their religious feelings as well as their genius. They have also sought to imbue themselves with the taste and style of Italy; and we recognise nothing German in their works.

Cornelius has never yielded to the prevailing style; he has preserved an independent manner; his thoughts and their expression are national and individual; his genius, severe and bold, presents in his works the nerve, the power, the majesty, which we find in the remains and traditions of the old Byzantine style. These, his ardent imagination has combined with the movement, and much of the never tranquil character, and the exaggerated colouring which marks the epoch of the decline of Art; he combines the two extremes, the beginning and the end. But the defects of colouring seen in many of his works, are not always, or often, attributable to himself; for the greater part of the frescoes designed by him are executed by his scholars: such is the plan followed out by almost all the fresco painters of Germany, and most of all by Cornelius. To this cause also, I believe we may often attribute errors, observable in the drawing, and exaggeration in the expression, which sometimes spoil the beautiful and philosophical inventions of the master. Mind is the peculiar province of Cornelius; all the highest part of painting, which consists in embodying fine and deep thoughts is especially his, and there is meaning in his compositions that render them worthy studies for a thinking man. Cornelius has twice visited Rome; he describes the effect it had on him as a new birth in his artistic life: his genius led him, it will easily be supposed, to study Michael Angelo more than Raffaele. He left there some cartoons, the subjects taken from Dante, which breathe a fresh, early beauty combined with spirit and character. Cornelius did not extend these cartoons, they were finished and executed by M. Veit, and the style of the work was quite changed. He returned to Rome at an after period, when the painting of the Ludwigs-kirche (church of St. Louis) was committed to him by the King of Bavaria, saying, that it was only at Rome his mind could be prepared for the work, and that there only he could compose the cartoons. It was in 1820 that he received the king's commands to adorn with fresco painting a part of the Glyptotheca: this part consisted of three halls in the centre of the building, one wing being appropriated to the collection of Grecian marbles, the other to those of Rome. The very thought of the presence of these remains was sufficient to crush an artist unless it inspired him.

The whole subjects were to be taken from classical antiquity, and the mythology of the Greeks and Romans. Cornelius has arranged his compositions in the following manner:—In the first hall are the gods, in the last, the heroes of antiquity; but he has in the latter confined himself entirely to Grecian history, or rather poetry. Between these two halls, is the third of smaller dimensions; and here Cornelius has placed Prometheus, a link between heaven and earth. The roof of the hall of the gods is divided into four compartments; on each are several zones; on the highest, which forms the centre of the roof, Cornelius has represented Love presiding over the four elements, thus expressing the idea of the ancient Greeks, which attributed to Love the organization of chaos.

The manner in which the cosmogonical symbols are expressed is curious, with their correspondences. In the compartment opposite to the window, Love rides on a dolphin, indicating the principle of water; a season corresponds to this element, it is spring; an hour, it is the dawn. The history of Aurora is most charmingly com-

posed; on one side she is seen rising, preceded by the morning star, leaving her husband, Titan, and her son, Memnon, still asleep. On the other side we see her imploring from Jupiter the gift of immortality for her lover. These two pieces, the last especially, are of such beauty and expression, that these are felt in spite of the purple colouring. In the compartment to the right, Love is sitting, holding the Olympian eagle, which has the thunderbolts in its claws. This is the principle of fire: to this, corresponds the hottest season, and the meridian hour of the day. Apollo is conducting the chariot of the Sun, and presiding over the summer. To the right are represented the metamorphoses attributed to his power, which have given names to some of our fairest flowers. The division below the window, gives us Love with the peacock, the sign of the air, autumn and evening. Evening is represented by Diana, in her car, drawn by deer, passing among groups of lovers. This part of the work, is indeed, a morsel of most rare elegance, painted, it is said, entirely by Cornelius himself; here his genius offers us some of the soft attractions of a virgin, but through them pierces now and then the more austere grace of a matron. To the left Diana recompenses Endymion, to the right she punishes Acteon. In the fourth compartment, Love playing with Cerberus, indicates the creation of the earth; Winter and Night form their train. Night holds in her arms Sleep and Death; she sits in her car, drawn by owls, and the nocturnal hours; at each side are the subterranean divinities, who preside over men's destinies, and make them feel their occult influences.

All these small figures in the roof, contrast, by their dimensions, with the great ones on the walls, and recall the paintings with which Primaticcio has adorned the roof of the palace of Gonzaga, at Mantua. We cannot describe so minutely as we should desire the other parts of this hall; we can merely indicate as to the composition, that under the compartment of water and Aurora, we have on the walls the kingdom of Neptune; under fire and Apollo, that of Jupiter; under night and the earth, that of Pluto. Over all the part of the walls representing the still reign of Pluto, we cannot but notice the wonderful character of languor and deadness that is expressed; Orpheus is striking his lyre, and the stone of Sisyphus and the labours of the Danaïdes are for the moment suspended; but over all, there is a want of energy and life that has a most peculiar and imposing effect. The colouring is unequal, as if it were the work of many different hands, but the light and shade are finely disposed. The throne of Pluto, representing the power of Death, is enveloped in darkness. We are compelled to pass over the other paintings in the hall of the gods; and in that of "heroes," we shall perhaps give more pleasure by describing one composition, than by naming the designs of all. The piece we select, is the last of the series describing the Trojan war: it is most striking in itself; and on none of the walls do we find the rich invention of Cornelius more displayed, nor the expression of it so much injured by the manner of the execution. We do not say we have seldom seen a more beautiful composition; but we have seldom seen one so powerful, it is something you can never forget.

In the midst of a vast space Hecuba is seated, her family murdered around her; Troy in ashes. All the grief gathered on her head seems to be changed into fatuity. Death has counted all her defenders; Priam lies dead at her feet; the base of a tragic pyramid, of which Cassandra prophesying with streaming hair forms the apex. Neoptolemus, standing on the body of Priam, holds Astyanax, whom he is ready to throw against the walls. Andromache, who should have better known how to defend her son, falls senseless at his feet. Menelaus seeks to bear from Hecuba her daughter Polyxena; while Agamemnon would seize Cassandra as his prize; but she, prophesying, proclaims to him the disasters which await him after his victory. The other heroes are drawing lots for the spoils of Troy; while Helen, the cause of so many miseries, sits devouring her grief at the foot of a column. Eneas is seen bearing from the flames his father and son, destined in another land to found another Troy.

Now, let us imagine what would be the effect of a composition like this, painted by Rubens,

Tintoretto, or even in our own times, by P. Delarocche or Hayez. How should we be thrilled with horror in witnessing these scenes! We should see the dead, we should hear the cries of the living, we should be spectators of the intoxication of victory, and all the terrors of war; blood and flames would stream around us. But as it appears, the want of true colouring and life, gives a coldness to the whole, and the harmony, which is the result of a fine feeling of colouring is wholly wanting. There is also, sometimes, exaggeration in the drawing, as well as in the expression. The body of Priam is of immense length, that of Neoptolemus is impossible. In many of these figures we recognise the manly simplicity of the old Byzantine style; but there is also far too much of the exaggerated movement and ambitious colouring of the last period of Art. In short, you are enraptured with the thoughts and composition, but the execution often wounds you, or leaves you indifferent. When the works in the Glyptotheca were finished, they obtained the approbation of all Germany, happy to find a thinker in a painter. In 1825, the painting of the Ludwigs-kirche (church of St. Louis) was entrusted by the king to Cornelius. Its architect, M. Gartner, was happily endowed with a mind suited to the genius of the painter, and the frame he prepared was well adapted for the work of Cornelius.

He had made many studies from the Cathedral of Bamberg, one of the finest monuments of the German middle age; and he now adorned and prepared the church of St. Louis with ornaments purely architectural, well adapted to enhance the works of Cornelius. He has given relief to the nave by a grey tone, from which the curves and nerves of the arches come out in warmer colours, while the vaults of the roof not destined for painting are ornamented in the old manner, as azure ground with stars. The parts of the church prepared for fresco painting, were the immense walls from the bottom of the choir to the end of the transepts, the upper part of the Latin cross, and four vaults of the ceiling, those of the transepts, that of the choir, and the part between. Cornelius has arranged his composition as follows: The three walls are devoted to the mission of Christ; three of the vaults to the kingdom of the Holy Spirit; and the vault of the choir to God the Father. The idea of the Trinity is everywhere present in the inventions of Cornelius in this church. The mission of Christ commences with the adoration of the magi, and, except the Last Judgment, ends with the Crucifixion. This last composition is very grand, and it is executed by Schlotthauer in a firm, broad, and grave manner, displaying much knowledge of Art. In the vault of the choir is represented God the Father, Creator, and Preserver of all things; on either hand are Michael as the destroyer of evil; and Raphael, as the messenger of divine grace, typifying the two principal acts of Providence. The kingdom of the Holy Spirit represents its influence as shown in the history of the church; on one side, apostles, martyrs, prophets, evangelists, doctors, and founders of orders; on the other side, as types of all the elect, are kings and virgins. All the figures in the part of the painting devoted to the kingdom of the Holy Spirit, appear to us the grandest inventions of Cornelius. The character of all is that strong and pure faith belonging to the primitive times. It is true, some are close imitations, almost copies of the old Byzantine style; but to do this, as these works are done, proves the possession of those rare gifts which nature only bestows on some of her most favoured organizations. The great work, however, of this church, is the Last Judgment, occupying the vertical wall of the choir; and we need not point out to the reader how beautifully all these different parts of the work conduct to one another, and are combined. The Last Judgment meets the eye on entering the church; on each side, on the vaults, are seen the crowds of the blessed, in the guidance of the Holy Spirit; and on the vault in the centre of the choir, Jehovah presiding over all. While the Last Judgment presents the explanation of the mission of Christ, and its completion, the other two walls represent his life on earth. In the Last Judgment, Cornelius seems to have taken the elements, as is were, of Michael Angelo's style, which, in its unpolished vigour, recalls the Byzantine manner. In the Christ, Cornelius seems to have had in view a grand and terrible representa-



tion of the Saviour, which is seen in some old cathedrals, built before the thirteenth century; it is seen in the apses of St. Paul's, without the walls at Rome, and it is also to be found on the medals of one of the Constantines, recently published by M. Saulcy. This sublime Christ, robed in antique drapery, the knees marking bold angles, the right hand raised, two fingers only open, and holding with the left hand, on his knees, the Liber Vitæ preserves strongly the Jewish type, and yet recalls the Jupiter of Phidias. With this image Cornelius has sought to combine the milder attributes of Jesus, and also, he has changed the attitude. The result is a figure expressing benignity and calm majesty. We cannot describe, as it merits, this great picture, any more than we have been able to note the immense series of compositions which cover the walls and the vaults; we may mention only two episodes in the Last Judgment: the first is considered, at Munich, the master-piece of the school of Cornelius. It is composed of five figures, two are bishops, the other three, a woman and two men ascending to heaven with the rapture of the blessed on their countenances. The other admired group, is a woman seized by a demon; she looks imploringly to an angel, and so finely is the expression of compassion in his face depicted, that we feel assured she is saved.

We feel how imperfect is this account, and therefore how little just to the artist. Taking the whole, we prefer the frescoes of the church of St. Louis to those of the Glyptotheca. They present more of the fine qualities and fewer of the defects of Cornelius. We cannot conclude, without naming, as they well deserve to be studied and admired, the illustrations of the Niebelungen, by Cornelius, full of fine invention, and designed with such force and simplicity, and so much of German character. We have tried to convey to the reader what are the prominent qualities of the genius of Peter Cornelius: these will, of course be differently appreciated, according to the tone of mind of those who study his works; but, perhaps, only when the varied feelings and excitements of friends and rivals, national and individual, have passed away: shall an artist like Cornelius receive his just award, and take his merited place whatever that may be. The glare of popular applause, the mists of ignorance and prejudice, alike disappear when we enter the calm regions of the past, and the slow gathered voice of ages stamps a judgment that changes no more. P.

#### THE ARTS IN CONTINENTAL STATES.

ITALY.—ROME, 1842.—*Notes of a Traveller.*—One of the great pleasures certainly that Rome offers to a stranger, is to visit the studios of the many artists of all nations congregated here. Our attention is particularly directed to the sculptors Thorwaldsen, Tenerani, Finelli, Rinaldi, Tadolini, Gibson, Wyatt, Macdonald, Crawford, Wolf, Fogelberg. What rich treasures of art testify the genius and labours of these men. Thorwaldsen, embracing every varied subject, from Jason, to the Hattenstaufen Conradin, Adonis, and the battles of Alexander; Christian and biblical subjects, Copernicus, and the horse of Poniatowski. Tenerani's pure creations—the lovely Psyche, the wounded Venus, the mischievous God of Love, and last and best of all his works, the 'Descent from the Cross,' which only requires a few finishing touches. Finelli, so powerful in every branch of his art: Rinaldi, the Professor of the Academy of St. Luca, so celebrated for his 'Sybilla,' and for his 'Joan of Arc,' commissioned by the King of France. Laurence Macdonald's studio is a particularly interesting one, as well from the masterpieces of invention it contains, as from the immense number of well-executed busts we see there. He is particularly happy in likenesses: you meet all your acquaintance, but well as they are represented, the thought will pass through the mind, how few faces bear the severe test of Sculpture.

Bearing some relation to the number of artists are the number of living models at Rome, and yet there are complaints of the want of beautiful female ones. The place of the most celebrated in former years—Victoria of Albano and Sabina Fortunata—has never been supplied. The latter became the wife of an artist, and is now an elegantly dressed lady, whom I often

meet;—still beautiful, though her features are not faultless, nor even very regular. But, notwithstanding these complaints, let it not be thought there are here few beautiful forms and characteristic heads, such as best serve the painter and the sculptor; they are inexhaustible, especially in the towns near Rome: in Rome itself the population is mixed, and often sunk in poverty and squalor. Of male models, the *Piazza di Spagna* presents many a group, lying down or sitting sunning themselves on the steps of the stairs of the *Trinità de' Monti*. Here are the bandits, the pipers, the Apostles, that have served for many a race of artists, and will do so probably for many more; for their lives are such easy ones, awaiting the call of the artist, heedless whether success crowns his efforts or not—whether they are well or ill represented, so only that the required payment finds its way into their pockets; indeed, the only wonder is that their happy existence does not tempt so many others to the same way of life that they must end in devouring one another. We have noticed especially an often-painted bandit, with long carefully-curved ringlets; a magnificent old man, with hair and beard snow-white and of great length—a most ragged prophet and Apostle; two lovely little boys, often introduced as taking care of cattle, with lambskin caps and peacock's feathers—little miniature "pifferari." How many interesting recollections and traits of the distinguished men to whom they have sat—the birds of passage of some seasons in the one rallying ground of all artists—might these persons give could they furnish us with all they might have observed. What relates to the obscure and laborious days of a great man is always to us far more interesting than the anecdotes that belong to his successful and brilliant period; and many a man of genius has, and does, obscurely labour in that city, which still exercises so powerful an influence on all who have one spark of intellect of a poetic kind.

NAPLES.—*Antiquities.*—A most interesting discovery has been recently made, in the country round Pausilipo. At a considerable distance from it, to the west, opposite Nisida, a part of a fluted pillar of cypeline was observed protruding from the earth: the manner of the chiselling and the form of the pillar gave indications that it was of the best style of Art; and further observation on the spot of some remains scattered here and there of houses "laterizate" and "reticolate" led to a belief that excavations at this place would lead to important discoveries. The design of the excavations was immediately made, and the works commenced, and they have well rewarded the undertakers. A magnificent theatre has been opened, a half larger than that of Pompeii, an odeon opposite to it, and a portico towards the sea, which probably belongs to some magnificent villa. It is believed, from various circumstances, that these buildings, the theatre and odeon, formed part of the villa of Lucullus or of Vedius Pollio; but to whoever it belonged, it was certainly one of those of delicious villas where the masters of the world called around them every luxury and enjoyment. The aqueducts display the usual grandeur of Roman works. A large room is also opened, which seems to have been a triclinium, or perhaps a part of a temple. Many marbles have been found, and on the 13th of January, near the odeon, a statue was disinterred, about half the size of life; the head and arms are wanting, but the sculpture is of the highest character of Art; and none who have seen the Greek marbles now in London will hesitate to regard this statue as a Greek work of the best epoch; there is the same sublime style and manner of the folds of the drapery, which would justify the name of Phidias being inscribed on it.

One of the great works in this country which testify the Roman power is the Claudian aqueduct ("Acquidotto Claudio"): it was constructed to convey the water of the celebrated "*Piscina Mirabile*," to supply the fleet of Augustus stationed in the port of Miseno. The distance is 50 miles from Sarino to Miseno, through hills, valleys, and plains, all compelled to yield to the will of man. For nearly 20 centuries this aqueduct has been inoperative, and in many places the vestiges of it are almost effaced. About 280 years ago, Tavorario Lettieri had visited and described it: it has now again become the subject of research. The architect Felice Abate has examined the whole course of the aqueduct, and has pub-

lished a memoir, with an exact description of its present state, and pointing out how it might still be made available by means of some reparations.

FRANCE.—PARIS.—*Monument to Marshal Moncey.*—A project for a monument to the memory of Marshal Moncey has been presented to the section of the fine arts, by M. Pigory, architect. This plan consists in removing from the Barrier de Clichy, the scene of the last warlike exploit of the Duke de Corneigliano, the edifices which encumber it, and placing in front of the two iron gratings which open on the Rue d'Amsterdam, in the midst of an oblong spherical space, a statue of the Marshal.

*Worthy of Imitation.*—The bronze casters of Paris had a general meeting on the 25th of April, for the new arrangements of their bureau. M. Gas-tanibide has been re-elected president. At the same sitting, the masters gave prizes for drawing and sculpture to some of their young workmen. The first prize a silver medal and a silver case of mathematical instruments, was awarded to the student Kevillon, chiseller; the second prize, a silver medal and a book in the saving-bank, to Irie, also a chiseller (the book in the saving-bank includes a small sum deposited there, but which we believe cannot be immediately withdrawn). Four bronze medals were also given. It were most desirable such encouragements to industrious youth were given in other branches of art and industry.

*Marshal Clausel.*—April 23. At present, when the death of Marshal Clausel excites so much interest, we may recall the following circumstance of his life as connected with art. Towards the close of the year 1798, Adjudant-General Clausel was charged to receive the abdication of Charles Emanuel IV., king of Sardinia. He discharged this mission with so much delicacy towards the king, that the latter, as a mark of esteem, presented to him the celebrated picture of 'The Woman in a Dropsy,' by Gerard Dow. The general did not retain this precious gift for himself; but sent it to Paris a present to his country. It was immediately placed in the gallery of the Louvre.

*Neerology.*—Aguado.—We have to announce the death of M. Aguado, at Paris, one of the greatest amateurs of painting of our day, and the possessor of a most splendid gallery of Spanish and other pictures. We trust his son inherits with his large fortune his father's love of art.

Mr. Rapatel, a young and very clever sculptor, nephew of the General Rapatel, was killed among the other victims in the dreadful accident on the railroad to Versailles.

*Académie des Beaux Arts.*—M. Gauthier has been elected a member of the "Académie des Beaux Arts," of the section of architecture, in the room of M. Guénessin.

VERSAILLES.—*Hall of Constantine.*—The new historical gallery in this palace, painted by M. Horace Vernet, is now opened, and crowds of visitors from Paris daily throng there. It is called the "Hall of Constantine," and the paintings are intended to commemorate the triumphs of the French arms during the first ten years of the reign of Louis Philippe. The number of pictures is fourteen—seven large pictures and seven smaller ones. All are executed with that poetic and picturesque spirit which gives such an interest to every work of M. Horace Vernet, no less than the clear intelligent style which is the seal of this artist; a merit which makes his pictures understood, and to a certain degree appreciated by all. Of the large pictures, three of the 'Siege of Constantine' have been already exhibited; of those never before seen by the public, the 'Battle of the Hahrah,' is one of the most impressive. The landscape presents the rich and peculiar vegetation of Africa, and is very beautiful; the elegance of the forms of vegetable life, and the tranquillity of the spot, contrasting strikingly with the terrible scenes of war represented. In the 'Taking of St. John d'Ulloa,' we have all the details of marine warfare, given with great exactness, and an interest attached to them, which is one of the strongest proof of M. H. Vernet's genius.

MARSEILLES.—*Puget's Monument.*—A colossal statue is to be erected here to the memory of Puget, the celebrated sculptor. It is to be placed at the Prado.

## ROYAL COMMISSION OF FINE ARTS.

We had, in our last number, the pleasure of communicating to our readers the plan adopted by the Royal Commission, as the first step towards promoting and encouraging the Fine Arts, with immediate reference to the decoration of the New Houses of Parliament. Viewed simply as regards the object thus strictly limited, it is a matter of extreme interest; but when we consider the influence it must exercise, not only as regards the introduction of architectural decoration, but the promotion of the highest tendencies of Art, the announcement of the Royal Commission assumes a character and an importance, far beyond what otherwise its transitory nature might possess. The acts of an individual, however exalted his position, with whatever greatness of intellect he may be endowed, and powerful, whether combined or directing the passions, and ambition of men, can affect society but to a limited extent; he is borne along by the current of opinion, which obliterates the track of his career, as the restless force of ocean destroys every vestige of the mighty armaments which sweep over its expanse. But the principles we inculcate, the truths to which we give utterance, the thoughts that we encourage, have an efficacy which, unheard, unseen, mingles as it were with the universe, and unrolls in mighty gradations the spiritual influence of the Eternal Cause, upon the immortal mind of man. And in a country such as this, where the people, although ever apt to canvass and debate every occurrence, yet reflect so much the prevalent opinion; where systems once adopted are so firmly retained; any truth, principle, or maxim that is enounced, every system that is established, exacts an attention in proportion to the interests it may regulate, destroy, or extend. We propose, therefore, to consider the probable result of this patronage and encouragement of the Fine Arts, by the state, not as regards individuals, but as concerns the nation, in its principles, but not in its details. There are men who assert that the object of the Fine Arts is merely pleasure, that they are but the handmaids to wealth; attributes of luxury, and ministrants to the enjoyments of opulence and ease. Even in this respect, they possess a refinement, which has an influence in conducting the mind to intellectual pleasures, or restraining it from those indulgencies to which the luxurious and the indolent are inclined. Considered as a pursuit, the more they are advanced the more sociable do men become; they cannot exist without a general degree of culture, they are a part of the spirit of the age; and as they tend to animate exertion, encourage knowledge, or minister to industry they increase happiness; by enlarging those powers and faculties with which, for the highest moral purposes, we are endowed. Nor do they exist alone; whatever perfection they attain is a sign of general progress; of advancement inseparable from knowledge, of condition remote from debasement. To say, they have chiefly flourished in countries where public morals have been the most degraded, is to show there was a sufficient moral left to permit their appreciation. The supremacy of the Italian in the imitative Arts, does not account for his political degeneracy; nor is the corruption of Rome to be ascribed to luxury and the Arts, but rather to ill-managed governments, and the unlimited extent of conquest. But are they not subsidiary to education? Education does not consist in the course of study pursued at an university; it is not the routine of a tutor, the system of Genlis and Rousseau, it is of the eye as well as of the ear; the insensible action of time, the impression of opinion gradually acquired, and the result of experience, circumstance, and truth. And does not the picture instruct? Is not the artist—

"Copying with awe the one paternal mind,"  
a moral teacher? has religion no influence in the

energy of Michael Angelo? is there nothing elevating in the compositions of Raffaele?

The first association of painters was at Florence; and their motto was "Levar di terra al ciel nostro intelletto"—to raise the spirit, mind, from earth to heaven. If the beautiful mythology of the ancients possessed the power of a moral creed, its existence at least depended upon the creations of Art; and in what manner was the early history of Christianity transmitted to the uneducated mass of its adherents? By the types, forms, impressions, symbols of Art, depicting alike the mercy which descended to save, and the faith which aspired to ascend. When we have learned to respect the creations of intellect, we have advanced in the culture of our own: the honours that have been paid to the great men of the past; the long glories of the Italian school, are the silent homage of the human mind, to qualities we feel elevating to the imagination, and becoming the attribute of reason. But since the mind is not so much governed by the hourly influence of philosophical deduction, as by a multitude of minor causes, of feelings suddenly awakened, or ideas most familiar to the circumstances of daily life, let us consider the Arts, with respect to their utility in the formation of a pure taste. Whether taste be a distinct faculty, or a mode of judgment, has been a subject of much controversy. It may be considered as feeling and judgment combined, and directed either to the consideration of sensible images or ideal creations; the first being considered as Art, the second as Literature, including under these divisions Poetry, Eloquence, Painting, Sculpture, and Architecture. Now these Arts are distinguished from the mechanical, by this—their end is not directly utility, nor, strictly speaking, instruction; but to minister to the pleasures of the imagination, and thus indirectly to create a niceness of discrimination and a delicacy of feeling, which largely assist and develop the conclusions of reason. And when we reflect upon the power of the imagination, that it gives existence to the ideal, transfers us to scenes the most distant, or approximates the most remote, that its visions are forms of the beautiful, and that—

"—the glad impulse of congenial powers,  
Of sweet sound, or fair proportioned form,  
The grace of motion or the bloom of light,  
Thrill through imagination's tender frame;"

and while it aids the inventive power of the poet, that it leads the philosophical inquirer, or by realizing another's situation awakens the mind to the consideration of relative happiness or want; surely we cannot underrate its influence as a power of the mind, but aim sedulously at such a cultivation of it as may most contribute to the formation of what is pure, virtuous, and estimable in human character. The only means to obtain a pure taste, to educate and guide the imagination, more particularly as regards the Fine Arts, is to encourage their highest tendencies—the illustration of nature and life, the eventful actions of man, and the scriptural truths of God. This can only be effected by patronage, intellectual, liberal, and enduring. Thus only can we nourish in the artist, or impress upon the public,

"—a discerning sense  
Of decent and sublime, with quick disgust  
From things deformed, or disarranged, or gross  
In species;"

and establish such habits of *practice* by which chiefly the mind is capable not only of estimating the excellency in a work of Art, but of ascertaining its quality and degree. Individual patronage must be variable both in its origin and aim. Its origin must date from the taste of the patron, a result dependent upon his intellectual powers, their education, and the moral government of his mind. Tried by its frequent tendency in literature, we shall be probably able to estimate its value as a *system* when directed to Art. Now we choose our favourite author, as we do our friend, from similarity of habits, modes of thought, and conformity of

feeling; even mere intercourse will encourage the associations of the mind. But we change our opinions, both of books and men, as we progress in life, enlarge our experience, and improve our judgment. Ovid in youth, Horace in manhood, and moralists and Tacitus at a later period, exhibit the successive phases of our literary taste; and our companions are similarly selected, or retained, not only from alternations of circumstance, but by our different estimation of character. Youth revels and derives its existence from the present. Age enjoys the calmness of the passing scene, already illumined by the brighter radiance of the future. One addresses himself to time, the other to eternity, a part of which he is. Now patronage extended to Art, as that of the individual, must be liable to similar variations of opinion, it will be influenced by the same cause, and be exercised under equal impressions. And this kind of encouragement is too precarious as a reward, to be sufficiently powerful as a stimulus. "The patronage of the public," says Sir Martin Archer Shee, "as distributed by individuals, has never been sufficient of itself to produce the higher excellence of Art in any nation. Bad taste, caprice, and an injudicious interference with the conceptions of genius, must always materially obstruct the advantages to be derived from this kind of encouragement; nor are the subjects and occasions upon which it is commonly exercised of a nature sufficiently elevating and impressive to excite all the enthusiasm of the artist, and call forth all the powers of his Art." To know the tree we judge of it by its fruit; to estimate a government we consider the condition of a people; to test the value of private patronage we examine the catalogue of an exhibition. Great and predominating ability there must necessarily be; but on what is it exercised? The portrait which most frequently ministers to vanity—and the small picture to enrich the wealthy gallery, or adorn the private house. It is not said this system is of itself bad; for there are patrons in every land of whom men are justly proud, but that is not sufficient, if we would dedicate Art to high purposes, associate her powers with the sacred subjects of religion, or aid the progress and encourage the moral welfare of the social state by the exhibition of great actions, and the perpetuation of high examples. This is a task for a government, this is the duty of a nation. "This kind of patronage is (to use again the words of the President of the Royal Academy), the employment of individuals selected for the execution of great works of public ornament and patriotic commemoration. This is certainly that exercise of patronage which appears to be the most worthy of a great and enlightened people, which is the most splendid and permanent, and which, under judicious management, must always be the most effectual. This is the patronage which principally contributed to raise the Arts to excellence in Greece, and to revive them in eminence in Italy; which, while it rouses the genius, rewards the virtues of great men, and gives at once refinement to the people and dignity to the state."

The arts, literature, and the drama reflect invariably the character of a nation. A free-man, and educated for the public service of the state, by which means the individual becomes merged in the mass, and is more induced to habits of generalization; with senses trained to the perception of the beautiful by the luxuriance of his land, and the blended harmony of mountain, wave, and sky, which became a part of him and of his soul, the Greek created those combinations of excellence, which it is the ambition of the modern to equal, to imitate, and to possess. These he dedicated to the genius of his countrymen; and from the days of Phidias to his decline, Art was the expression and the image of their varied condition. But in its history we do not mark those variations of taste, that uncertainty of style and manner, those alternations of good and bad, noble and trivial, which are the conse-



quence of defective principles and hesitating guidance. Christian Art, nurtured in concealment, early deformed by types and symbols, and the controversy of rude and enthusiastic minds, yet

"come un bel fiume  
Che con silenzio al mar va declinando  
E se vada, o se stia, mal si presume,"

shed imperceptibly, under the protection of religion, its elevating influence on the mind. At the command of the Pontiffs, the bidding of free states, and the expressed will of successive emperors, the pictured forms which imagined the truths and spiritual feeling of Christianity were variously reproduced, always with a scriptural expression, more particularly in that favoured land, whose ideal impressions were so deeply reflective of the stern grandeur and picturesque trilogy of Dante. From Giotto to Raffaele the history of Art is that of the highest genius dedicated to the greatest purposes: it was with many an imaginative devotion, to all an ambition—

"Which haply vulgar hearts can scarce conceive;"

and as the materialism of antiquity had been purified by visions of truth and aspirations high, whose origin was in the creative beauty of nature, so also was its subsequent and secondary form spiritualized, not only by the impressions of a pure creed, but by the efficacy of the religious feeling, the eloquent proportion, vastness, and significant designs of Art.

Like exiles, who, on return to their fatherland, rekindle the sacred flame on the long-neglected altar of the protective deity, so we, so long estranged and alienated from that domain of creative and imitative excellence, now seek to restore the practice of those monumental works which cannot die, and may not be forgotten;—from the enduring evidence of facts;—the Sistine Chapel, and the Stanze of the Vatican, and by the authority of great names—Da Vinci, M. Angelo, and Raffaele. This silent worship of the great of old, is chiefly observable in Italy, Germany, and France, and in England for the first time the state has liberally conceded to opinion, and now seeks to ascertain "whether by painting or sculpture, or both combined, the events of our past history, and the persons of our public benefactors, may not be transmitted with unimpaired respect to the grateful recollection of the English people." If this arose from admiration of novelty, or obedience to the capricious will of a momentary impulse, we should say of the promoters of this design,

"Non ragionamo di lor, ma guarda, e passa;"

but, convinced that it is commenced, and will be continued upon principles alike honourable to the Commission, as useful to the country, we shall endeavour to submit to our readers those leading points which appear to us most important as harbingers of future good. First, then, it is an appeal to the common understanding of the people as to the propriety of encouraging monumental works of Art, the object of which is to enliven without destroying architectural effect, and directed to the illustration of great events. Secondly, the Commission has based its plan upon a liberal and enlarged scale; for while it seeks to introduce fresco, in which M. Angelo and Raffaele excelled, it evokes the aid of English artists in that branch of Art of which Sir Joshua Reynolds is their pride, and of sculpture, eminent by the ability of Flaxman and of Chantrey. Thus it seeks to erect, by the union of architecture, painting, and sculpture, a palace becoming the state of Art, of the nation, the Sovereign, and the senate. But there are other considerations. The end we gain is frequently valuable in proportion as it is the means to a remoter purpose. Thus if the mode of mural decoration here proposed be successful, it will not be confined to the Houses of Parliament, but as in Rome, in the time of Augustus, will become the decorative principle of the temple, the palace,

the exchange, and the town-hall. Moreover, works of this nature require, not only "that a man should be able to draw before he is let loose in fresco," but the preparation of the cartoon itself exacts that he should reflect as the critic of nature, and compose as the historian; that he should not detect casual contrasts or minute appearances, but express great truths and striking incidents; that he should separate that which is abstract, from that which is real; and represent life as it is seen in nature, not as it is described by the philosopher, or depicted by the poet. Under the guidance of one eminent in design, many moreover must work for its completion: thus much of energy that does not rise beyond a respectable mediocrity may here study and practise with success; ability which now dies in obscurity may attract attention; and a more extensive sphere for exertion will be presented to many who adopt the Arts as a profession.

"Different minds  
Incline to different objects: one pursues  
The vast alone, the wonderful, the wild;  
Another sighs for harmony, and grace,  
And gentlest beauty."

By encouraging fresco, and including oil painting and sculpture, the Royal Commission has, thus thrown down every barrier that can obstruct Genius in her career. The profession of the Fine Arts should be a liberal profession, it should assist, encourage, patronise, and protect, not this or that favourite, not opinion because it is of the public, or judgment because it is of wealth and state, but merit however humble, genius however daring, and pursuit wherever directed, with reference to the intellectual promotion of Art, and the honour that a great name confers upon a nation. Most earnestly do we hope that our young artists will consider the patronage of Art by the state, as a school for the instruction of genius, and its honours the reward of their career; and that without study, assiduous practice, unremitting attention to general principles and minute details, however superior their capacities or attainments, those capacities will be useless; those attainments misapplied. Life will glide away in indifferent endeavours, and age but recal to their minds the thoughts of talent abused, opportunity neglected, and of honours they have lost, by wanting the ambition to win. In closing this article we must be permitted to add the expression of our homage, fervent, grateful, and sincere, to that Illustrious Prince, who, by his general acquirements, zeal, and educated taste, has not in this respect alone, but on every occasion, aided and encouraged the promotion of religion, science, literature, and Art. It was a proud ambition that made Caesar the conqueror, Augustus the ruler, Napoleon the destroyer of kingdoms; but it is an ambition more lofty, because it is more pure, to wrest honours, not from the present, but the future; not by inscribing a name amid the conquests of war, but the victories of peace; not by recounting the nations we have added to our sway, but the minds we have won to intellectual greatness; the intellect we have directed to improve the condition of man, and the hearts we have turned to justice.

"Gratum est, quod patriæ civem populoque dediisti,  
Si facis, ut patriæ sit idoneus, utilis agris,  
Utilis et bellorum, et pacis rebus agendis.  
Plurimum enim intererit, quibus artibus, et quibus  
hunc tu  
Moribus instituas."

"Not a tomb or an inscription," says Roscoe, "marks the place that received the ashes of Lorenzo; but the stranger who, smitten by the love of letters and of arts, wanders amidst the splendid monuments erected to his family, the works of M. Angelo, and his powerful competitors, whilst he looks in vain for that inscribed by his name, will be reminded of his glory by them all."

## VARIETIES.

THE DINNER AT THE ROYAL ACADEMY previous to the opening of the Exhibition, is one of the most remarkable things connected with the arts in this country. Sir Robert Peel described it on one occasion in the House of Commons with his usual good taste; and Sir Walter Scott, in one of his published letters, has given some account of it. But the splendour of this meeting does not require the aid of the hon. baronet's eloquence, nor the poetic talents of the great Wizard of the north. It is unique. There is nothing with which it can be put in comparison. Here government, foreign relations, the church, the law, the army and navy, the mercantile world, science, poetry, literature, and the drama, all find their representatives. Dukes, archbishops, bishops, ministers of state, law officers, ambassadors of foreign powers, heads of learned and scientific bodies, poets, philosophers, the civic authorities, the mayor, the governor of the Bank, the chairman of the India Company, gentlemen who have become conspicuous as patrons of art, in short, all who are connected in any way with the greatness and prosperity of a great country, are called upon, by their presence at this festival, to acknowledge the influence of the Fine Arts on civilized life. Political opinion here becomes no bar of separation. Whig and Tory are found sitting together side by side, forming one harmonious union in aid of elegance, refinement, and taste. The tables are set in the east room, surrounded by the pictures. At six o'clock the president takes the chair. On his right hand are seated the ambassador of France, the Lord Chancellor, Sir Robert Peel, Lord Stanley, Sir James Graham, &c. &c.; on the left the Dukes of Beaufort, Newcastle, Wellington, Sutherland, &c.; bishops in front, then foreign ambassadors, marquesses, earls, &c. &c. &c. By the time the cloth is removed it has become dusk; but darkness is changed into light at the name of the Sovereign, whose health is proposed as patroness of the Institution. The immense gas lamp is suddenly ignited, the pictures come into full display, and the whole company stand up while the national anthem is sung in a blaze of splendour and glory. During the interval between the toasts that follow, the pictures are the subject of conversation. The Count St. Aulaire speaks the thanks of the foreign ambassadors with rapid fluency rather than stately eloquence. He congratulates himself and his diplomatic brethren on being surrounded by this assemblage of distinguished talent. He assures his hearers that such is the community of genius, and such the neutral ground occupied by science and art, that persons eminent in this country are eminent throughout Europe; and that in every quarter of the world an Englishman distinguished by genius find the right hand of fellowship extended to him, and feels himself at once in the midst of brethren and friends. The Duke of Wellington, in a feeble and scarcely audible voice, returns thanks for the army and navy. The Lord Chancellor speaks for the visitors. He renders justice to the Royal Academy for their long-continued and persevering exertions for the advancement and dignity of the Art. He tells of the exemplary conduct of the professors and teachers in the various schools, supported solely by the self-devotedness of the members of the Academy. He speaks of the integrity and nobleness of their cause as matter of his own personal knowledge and experience, and congratulates the President and the meeting on the prospect of the fruition of all their hopes, promised by the commission now sitting on the subject of Art. Employment, honourable employment, will henceforward be the reward of study, and rising genius will have the long wished for field of exertion, which will mark the character of the age, and it is hoped will add to the glory of the nation. The noble and learned lord proposes the health of the President; who, in his reply, adverts with much feeling to Wilkie and Chantrey, cut off in the full vigour of mental power before time and age had prepared us for the loss. He tells of the noble bequest of the deceased sculptor, by which in his death, as well as in his life, he proved himself a real patriot and a true friend to the Arts he loved. The Royal Society, the Society of Antiquarians, the Society of Arts, Manufactures, and Commerce, the British Institution, are severally proposed and acknowledged; and the company disperse at ten o'clock, all highly gratified





sketch, 10l. 10s.; 'George IV.'s entry to Holyrood House, 10l. 10s.; 'The Serenade, Seville,' 16l. 5s. 6d.; 'The First Ring,' 21l.; 'Arab Servant of the Austrian Consul at Alexandria,' 10l. 10s.; 'Arab Dragoman,' highly finished, 12l. 1s. 6d.; 'Study of an Arab Family,' 13l. 13s.; 'On the Danube—Men bringing in Stores,' 12l. 1s. 6d.; 'Two Women, Vienna,' 14l. 3s. 6d.; 'The Porter at the Victoria Hotel, Pesth, an old soldier of Napoleon,' 11l. 6s. 6d.; 'A Post Rider,' 31l. 10s.; 'First Sketch of the Letter Writer,' 30l. 19s. 6d.; 'A Black Slave and White Child,' 18l. 18s.; 'The Sheikh who accompanied the travellers from Jaffa to Jerusalem,' 66l. 3s.; 'The Muletier from Jerusalem to Jaffa,' 51l. 9s.; 'A Turkish Family, with a Slave lighting the chibouk,' 14l. 14s.; 'A Woman giving her Child drink at a Fountain,' 27l. 6s.; 'Mr. Moore's Dragoman,' 30l. 9s.; 'Portrait of a Circassian Lady,' 45l. 3s.; 'The Dragoman of the Austrian Consul at Alexandria,' 37l. 16s.; 'Madame Josephine, the Lady of the Hotel, Constantinople, in a Turkish Dress,' 45l. 14s.; 'Ditto, in a different Dress,' 19l. 19s.; 'The Dragoman of Mr. Colquhoun, Consul at Bucharest,' 56l. 14s.; 'A Persian Prince, his Slave bringing him Sherbet,' 57l. 10s.; 'A Young Lady at Pera,' 38l. 17s.; 'The Daughter of Admiral Walker, in Turkish Costume,' 73l. 10s.; 'A Jewish Lady at Pera,' 44l. 2s.; 'A Coffee Shop,' 45l. 2s.; 'A Jewish Woman,' 30l. 9s.; 'A Jewish Child and Mother,' 53l. 11s.; 'A Jew Dragoman of the British Consul teaching Children,' 32l. 11s.; 'Reading the Talma,' 34l. 13s.; 'A Study of Camels, made in the Garden of Mr. Whitnall, Smyrna,' 40l. 19s.; 'The Dragoman of Mr. Abbott, Smyrna,' 37l. 1s. 6d.; 'Mehemet Ali, from the recollection of a picture,' 14l. 14s.; 'The Travelling Tartar to the Queen's Messenger,' 32l. 11s.; 'Three Greek Sisters at Therapia,' 32l. 11s.; 'Mrs. Moore in an Arab Dress,' 37l. 16s.; 'The Dragoman of Mr. Moore, Consul at Beyrout, his Daughter, and Woman of Lebanon,' 94l. 10s.

SKETCHES IN OILS.—'Diana and Calisto, with Nymphs, in a Woolly Landscape,' 45l. 6s.; 'The Queen on Horseback, with several Figures,' 36l. 15s.; 'The Queen in her Robes, with a Tiara of Diamonds,' half length, 42l.; 'Three Bacchantes, with a Fawn and Group of Fruits, in a Classical Landscape,' upright, 53l. 11s.; 'Small whole-length Portrait of George IV. in his Scotch Dress,' 63l.; 'Head of Talleyrand,' 22l.; 'John Knox administering the Sacrament,' 84l. 1s. (the heads and the principal figures in an advanced state); 'John Knox administering the Sacrament' (the picture on a larger scale, the heads and portions of the figures finished), 189l.; 'Five Heads, part of a Design for a Picture of Samuel and Eli,' 54l. 12s.; Royal Portraits, whole length; 'George IV. in his Highland Dress,' 103l.; 'William IV. in his Robes,' 58l. 16s.; 'Queen Adelaide, State Picture,' 55l. 13s.; 'Queen Victoria,' ditto, 120l. 15s.; 'Oil Sketches on Panel,' made during Sir David Wilkie's last Journey: 'A Design for the Nativity,' 26l. 5s.; 'The Tartar relating the News of the Capture of Acre,' in a very advanced state, 183l. 15s.; 'The Letter Writer,' parts very highly finished, 446l. 5s.; 'The School,' 756l. —Total proceeds of the sale are 7200l.

At the sale of a selection of Pictures from the gallery of R. Vernon, Esq., the undermentioned works realized the accompanying prices:—

'A Scene from the Barber of Seville,' Stephanoff, 37l. 5s. 6d.; 'View of Margate, from the Sea,' Chambers, 21l. 10s. 6d.; 'Return from Market,' Shayer, 29l. 18s. 6d.; 'Head of a Child,' Uwins, 22l. 1s.; 'View of the Town and Church of Dort,' 16l. 5s. 6d.; 'A Landscape, with a Mill, &c., Stark, 27l. 6d.; 'The Doge's Palace at Venice,' Bonington, 28l. 7s.; 'A View near Reading,' Lee, R.A., 29l. 8s.; 'The Ghost Story,' Liveridge, 37l. 5s. 6d.; 'A Road Scene,' 30l. 9s.; 'A River Scene,' Shayer, 26l. 5s.; 'View of Hastings,' &c., Crewick, 30l. 9s.; 'Don Quixote Wounded,' 32l. 11s.; 'The Waggon,' Bonington, 32l. 11s.; 'A Woody Scene in Italy,' R. Wilson, 23l. 2s.; 'A Neapolitan Girl,' Uwins, 35l. 3s. 6d.; 'The Elements,' Stothard, 29l. 17s. 6d.; 'View of the Cathedral of Abbeville,' Roberts, 37l. 5s. 6d.; 'The Dose of Physic,' Webster, 48l. 6s.; 'English Nobility receiving the Sacrament from a Catholic Priest,' Hart, 32l. 10s.; 'Shrimpers at Folkestone,' Collins, R.A., 101l. 17s.; 'Gaston de Foix taking leave of his Mistress,' Eastlake, 199l. 10s.; 'The Battle of Naseby,' Cooper, R.A., 27l. 6s.; 'Female Bathers,' Turner, R.A., 57l. 13s.; 'A Fête Champêtre,' Stothard, R.A., 28l. 10s.

May 13th. The property of John Turner, Esq.—'A Sea Shore,' Cooper, R.A., 24l. 13s. 6d.; 'The passing Shower,' Linnell, 27l. 6s.; 'A Nymph, withholding the Bow from Cupid,' Hilton, 77l. 14s.; 'The Rabbit on the Wall,' Wilkie, 733l.

SALES TO COME.—Messrs. Christie and Manson will, on the 1st of June, dispose of Drawings and Sketches by Sir David Wilkie, the property of Benjamin Godfrey Windus, Esq.

Mr. Phillips will, on Tuesday, 31st of May, sell a valuable Collection of Pictures, the property of the late Allan Gilmore, Esq., wherein are many rare specimens of the Italian schools.

## THE ART-UNION OF LONDON.

A Sunday paper lately lent its columns, we hope unwittingly, to a series of attacks on the committee of this excellent association, full of errors, misrepresentations, and bad feeling. So certain are we of the implicit confidence worthily reposed in the committee by the subscribers generally, that we deem it quite unnecessary to attempt to correct the statements put forth, or to render more apparent the ignorance of the subject displayed by the author of them. The extraordinary progressive, and still progressing, increase of the association, is an evidence of the ability with which its affairs are conducted not easily to be controverted, and was evidently recognised as such by the vast multitude who filled Drury Lane Theatre at the general meeting, and responded with such unanimity and enthusiasm as they did, to every passage of the report which was read, and to every resolution which was proposed; indeed we should not have referred even to this ebullition of spleen, did we not wish to prevent misconception in the mind of our readers touching one point in the report which is perhaps liable to be misunderstood: we allude to the formation of a reserved fund. The passage in the report is as follows:—"With this amount (resulting from the sale of catalogues during the exhibition of the prizes), your committee propose to commence the formation of a Reserved Fund, to be increased hereafter by the addition of all moneys accruing to the Society, other than the actual subscriptions of the current year. By this means the future stability of the Art-Union will be rendered more certain, the trustees secured with regard to prospective engagements with engravers and others, which it may be desirable to make, and a fund will be provided wherefrom Art in the abstract may ultimately be aided without any sacrifice of the subscribers' pecuniary interests." Now to this most excellent idea as thus plainly stated, who can possibly object? The full amount of the annual subscriptions will be appropriated amongst the members, and yet from the interest of the money deposited, the amount of prizes allowed to lapse to the Society (should such occur), and from other sources, a fund may be accumulated of the greatest importance to Art and to the nation. The establishment of a Gallery of British Art, the institution of periodical lectures, perhaps even of a professorship at one of the Universities for its advancement, are some amongst the excellent results to be expected, and by which hereafter, we may all be benefited. The Committee will earn our gratitude by properly carrying out the proposition.

The question of immediate payment to artists for the pictures purchased by prizeholders has been lately discussed at great length in the committee. The desire of the majority of the committee was, that the artists should be paid forthwith; but this course was found by their legal advisers to be incompatible with their duty as trustees, and they were therefore compelled to forego this wish. Payment will, however, be made immediately on the close of the various galleries. Before terminating this notice of the Society's present proceedings, we feel compelled to mention that Mr. Thomas Allom has made a very charming drawing of the interior of Drury Lane Theatre, as it appeared on the 26th April, when, by the kind permission of Mr. Macready, the members of the Art-Union of London met to receive the Committee's Report and to distribute the prizes. Of this extraordinary meeting, a detailed account has already appeared in our columns: never before in England was there such an assemblage gathered together for such a purpose. The moment selected by the artist is the declaration of the prizes, and the excitement which characterized the scene is well depicted. To those who had the good fortune to be present on that occasion it will form a pleasing reminiscence of the day; and to those who were not, it will give a more perfect notion of the ceremony than anything that can be written on the subject. Independently, however, of its special interest, it is a very pleasing work of Art, and is worthy the walls or portfolio of any print collector. We trust it will have an extensive circulation, not merely amongst the members, to whom it will be more peculiarly acceptable, but amongst the public generally.

## LIST OF PICTURES CHOSEN BY PRIZEHOLDERS OF 1842.

[The Title of Picture, Artist's Name, and Price.]

## From the Royal Academy.

The Flight into Egypt, J. Martin, 500l.  
Departure of Charles II. from Bentley, C. Landseer, 318l.  
The Money Lender, R. M'Innes, 200l.  
The Microscope, G. Lance, 150l.  
The Cavalier, A. Cooper, R.A., 150l.  
The Watering-place, F. R. Lee, R.A., 113l.  
Inquiring for the Ferry, T. S. Cooper, 100l.  
Scene from the Vicar of Wakefield, W. P. Frith, 103l.  
Highland Scenery, F. R. Lee, R.A., 126l.  
Taking up Eel-pots, J. Stark, 90s.  
Who'll serve the Queen, R. Farrier, 70l.  
The Challenge, F. P. Stephanoff, 60l.  
Devonshire Scenery, F. R. Lee, R.A., 120s.  
A Scottish Dinner, A. Fraser, 60l.  
Samuel and Eli, J. H. Wheelwright, 50l.  
The Traveller Tinker, G. Williams, 50s.  
Gravesend Reach, G. W. Butland, 50l.  
Sunset, A. J. Woolmer, 70l.  
The Market Girl, F. P. Poole, 50l.  
The Timber Barge, J. Teunant, 50s.  
Summer, H. J. Boddington, 25s.  
The Alehouse Door, H. J. Boddington, 47s.  
Whitby Pier, A. Clint, 40s.  
A River Scene, T. Crewick, 40l.  
On the Borders of Herefordshire, A. Montague, 40l.  
Una and the Lion, H. Le Jeune, 50s.  
Landscape, H. Jutsum, 35l.  
Landscape, R. R. Reinagle, R.A., 50s.  
Beach at Hastings, A. Clint, 25s.  
Scene from the Vicar of Wakefield, A. Solomon, 40s.  
The Jewess, A. Geddes, A.R.A., 30l.  
Fioretta, R. Farrier, 25s.  
East Indian on Blackwall, W. C. Smith, 25s.  
The Broken Pitcher (in plaster), W. C. Marshall, 30s.\*  
The Highland Girl, A. Cooper, R.A., 25s.  
St. Benedict's Abbey, Norfolk, P. W. Elen, 25l.  
Tired Pilgrims, P. F. Poole, 32l.  
On the Scheldt, H. Lancaster, 30s.  
Notley Brook, Bucks, J. Dearman, 27s.  
Lady Rachel Russell, H. M. Cooper, 25s.  
Florizel and Perdita, A. D. Cooper, 20l.  
Yarmouth, Isle of Wight, A. Vickers, 20s.  
The Village Oak, J. Stark, 25s.  
The Cobbler, J. Crane, 20s.  
Market Cart, S. R. Percy, 20s.  
Carisbrook Castle, A. Vickers, 20s.  
A Young Greek, T. Mogford, 20s.  
Loch Catrine, Scotland, J. Dobbin, 20l.  
Coast, at Ambleside, H. Lancaster, 15s.  
Flowers, W. W. Hardy, 15s.  
A Suffolk Errand Boy, G. G. Bullock, 16s.  
"Suffer little children to come unto me," P. Howard, 15l.  
Cottage on Woolpit Heath, C. Ward, 15s.  
Dorothea, H. Le Jeune, 15l.  
Portsmouth Harbour, W. C. Smith, 10s.  
Dover, D. H. M'Kean, 10l.

## From the British Institution.

Charles I. and the Infanta of Spain, F. Stone, 200l.  
Landing of Jeanie Deans, A. Johnstone, 110s.  
Coast of Yorkshire, A. Clint, 60s.  
Cattle and Figures, W. Shayer, 60l.  
A Fairy Tale, Mrs. W. Carpenter, 60l.  
Old English Bailed Singer, W. B. Scott, 80s.  
Arab's Prisoner, J. M. Leigh, 100s.  
Buccaueer's Daughter, Mrs. M'Clan, 40l.  
The Young Falconer, G. Lance, 65s.  
Scene in the Highlands, Montague and Joy, 60l.  
Dead Game, G. G. Bullock, 20l.  
Edward the Confessor's Chapel, Percy Carpenter, 16s.  
Windsor Castle, J. Stark, 40s.  
A Greenwich Pensioner, H. J. Pidding, 20s.  
Millbank in 1810, E. Williams, 10l.  
The Ready Reckoner, R. Farrier, 10l.  
St. Clement's Reach, G. W. Butland, 25l.  
Near Boulogne, H. Lancaster, 10s.  
Scene in Windsor Forest, J. Wilson, 50l.

## From the Society of British Artists.

Departure from Martindale Castle, J. F. Herring, 150s.  
The Holme Wood, J. W. Allen, 70s.  
Redhill, Surrey, J. W. Allen, 70l.  
Donnez moi un sou, G. Stevens, 70l.  
Peasants' Nest, Cheddar, J. B. Pyne, 70l.  
Floughman's Dinner, W. Shayer, 60l.  
Consolation, E. Prentiss, 50l.  
Boppard on the Rhine, E. F. Tomkins, 50l.  
Dover Harbour, J. Wilson, 50l.  
Bexley Heath, Kent, J. Tennant, 40s.  
Blacksmith's Shop, J. F. Herring, 40l.  
London from Waterloo-bridge, W. C. Smith, 40l.  
Sheep-washing, H. J. Boddington, 30l.  
The Favourite Haunt, H. J. Boddington, 30l.  
Weighing Hay for the Friedland Boats, W. Baker, 30l.  
Hungarian Shepherd, J. Zeiter, 25s.  
Mayence on the Rhine, C. F. Tomkins, 25l.  
Fruit Girl of North Holland, J. Zeiter, 25l.  
At Anchor on the Texel, J. Zeiter, 25l.  
A Woody Lane, near Otford, H. J. Boddington, 25l.  
View from the Pier Rocks, A. Clint, 25l.

\* The prizeholder has commissioned the sculptor, we understand, to execute this in marble, an example worthy of imitation.

An Irish Village Fête. H. McManus, 25l.  
 Music. J. Stewart, 25gs.  
 Runswick, A. Clint, 20gs.  
 Windsor Castle, J. B. Pyne, 20l.  
 Near Canterbury, J. W. Allen, 20l.  
 Ma chere petite Sœur, R. J. Hamerton, 20l.  
 Blind Man's Buff, H. E. Dawe, 21l.  
 Fishing Boats off Staithes, Yorkshire, A. Clint, 21l.  
 Near Dutton on Thames, E. D. Smith, 10gs.  
 The Cottage Window, G. Stevens, 20l.  
 Tittlebat Fisher, J. Tennant, 25gs.  
 The Mountain Maid, A. J. Woolmer, 20gs.  
 An Italian Hay-cart, C. Josi, 25l.  
 Interior of a Stable, W. Shayer, 20l.  
 Old Weir on the River Ouse, H. J. Boddington, 20gs.  
 Reading the News, A. Montague, 20l.  
 On the Scheidt, H. Lancaster, 20l.  
 Coast Scene, Yarmouth, H. Lancaster, 25l.  
 Plas-y-nant, Wales, J. B. Pyne, 20l.  
 On the Normandy Coast, J. W. Allen, 15l.  
 View on the Arno, F. James, 15l.  
 Cattle Reposing, T. S. Cooper, 20gs.  
 A Cottage Girl, C. Baxter, 20l.  
 Waiting for the Tide, R. J. Hamerton, 15l.  
 Fisherman's Boys, W. Shayer, 20l.  
 The Stratagem discovered, A. Solomon, 15l.  
 "Four naked wretches," &c., J. Stewart, 20l.  
 French Fish Girl, A. J. Woolmer, 10 gs.  
 A Tit-bit, J. Bateman, 10gs.  
 Old Water-mill, Derbyshire, A. Vickers, 10gs.  
 On the Thames, J. W. Allen, 10l.  
 Near Maidstone, H. Hilder, 10l.  
 Moonlight, J. Gray, 20l.  
 A Family Group, J. Bateman, 10gs.  
 The Light Guitar, A. J. Woolmer, 10l.  
 A Shady Lane, H. Jutsum, 15l.  
 Waiting for a Customer, J. W. Allen, 10l.  
 Light and Shadow, A. J. Woolmer, 15l.  
 Evening, J. W. Allen, 10l.  
 Sterne's Maria, F. Stackpole, 10l.  
 Namur on the Meuse, C. F. Tomkins, 50l.  
 Sunday Morning, W. J. Boddington, 40l.

#### From the Old Water Colour Society.

Cattle Returning, J. D. Harding, 55gs.  
 Fingal's Cave, C. Fielding, 50gs.  
 On the Grand Canal, Venice, W. Callow, 40gs.  
 Coast near Filly Bay, C. Fielding, 25gs.  
 Trampers getting Wood, F. Taylor, 35gs.  
 The Old Adm'ral and his Daughter, F. Taylor, 25gs.  
 View from the Warren at Minehead, P. Dewint, 30gs.  
 View of Ben Vorlich, C. Fielding, 26gs.  
 Falls of the West Lynn, Devon, P. Dewint, 35gs.  
 Noireidun and the Fair Persian, Eliza Sharpe, 25l.  
 Gipsy Travellers, O. Oakley, 25gs.  
 Lancaster, D. Cox, 25gs.  
 On the Fringe, at Stapleton, G. A. Frupp, 15gs.  
 View from the Churchyard, Thun, W. Callow, 25gs.  
 Scene in the New Forest, J. Whicheo, 20gs.  
 Avranches, Normandy, C. Bentley, 15gs.  
 A Rolling Trooper, W. Hunt, 20gs.  
 Barnard Castle, Durham, H. Gastineau, 15gs.  
 Ferry on the Thames, W. Evans, 40gs.  
 Waiting for the Boat, J. Whicheo, 12gs.  
 View in Argyllshire, C. Fielding, 20l.  
 The Highlander's Burying-ground, W. Turner, 20l.  
 View of Bolton Abbey, C. Fielding, 11gs.  
 View on the Thames, G. Barrett, 10gs.  
 View on Loch Leven, C. Fielding, 10l.  
 Ben Slieve, C. Fielding, 10l.  
 Part of the Foscari Palace, Venice, J. Holland, 20gs.  
 Richmond, Yorkshire, J. Varley, 15gs.  
 Lake of Garda, Italy, H. Gastineau, 10gs.  
 Dover Castle, H. Gastineau, 15gs.  
 A Peasant Boy, W. Hunt, 10gs.

#### From the New Water Colour Society.

Tomb of the Cardinals d'Amboise, Penon, 100gs.  
 "A health to King Charles," J. J. Jenkins, 35l.  
 The Miskat, B. R. Green, 35l.  
 Snowdon, T. Lindsay, 30gs.  
 The Fortune-teller, John Absolon, 25l.  
 Rich Relations, John Absolon, 25l.  
 Durrenstein on the Danube, W. Robinson, 37l.  
 Dover, T. S. Robins, 20gs.  
 The Wanderers, J. W. Topham, 20l.  
 Cinderella, J. J. Jenkins, 12gs.  
 On the Rhine, at Oberstein, G. Howse, 15gs.  
 Church of St. Maclou, Rouen, G. Howse, 15gs.  
 Comin' through the Rye, John Absolon, 10gs.  
 Deer Stalkers, J. P. Campion, 10gs.  
 On the Alton Downs, J. Fahey, 15gs.  
 Coast Scene, T. S. Robins, 10gs.  
 Old Barn—Watery Sunset, J. M. Youngman, 10gs.  
 View near Ramsgate, H. Warren, 13l.  
 An Armourer's Workshop, E. H. Wehnert, 15l.  
 The Good Samaritan, E. Corbould, 29l. 8s.  
 Return of Hannibal to Carthage, T. Kearnan, 30l.  
 A Cottager, A. Penley, 15l.  
 Italian Peasants, A. H. Taylor, 30l.  
 Gate of Lambeth Palace, J. W. Archer, 12l.  
 Oh dear, what shall I do, A. H. Taylor, 15gs.

## CORRESPONDENCE.

### THE QUESTION OF FRESCOS.

SIR,—As one cordially interested in the Arts, and especially in the progress of English Art, I have given great attention to the discussions which have arisen, out of the project for embellishing the Parliament Houses, on the comparative merits of oil and fresco painting. It is useless to continue a controversy, the results of which are already decided; but I venture to avail myself of the only right left to those who are in a minority, that of entering a protest. How, with whom, or with what motive this fresco project was first started in England is a curious question; but I believe, that from the time of the publication of the first report of the Parliamentary Committee, there has been a general impression among the artists, that Government had already decided on the adoption of fresco; and that they thought it better to fall in with this predetermined intention than to run the risk of compromising the whole scheme by a useless opposition. That any artist possessing competent knowledge on the subject can really prefer the dull, husky, intractable material of fresco, to the boundless and beautiful capabilities of the oil pencil, it is difficult to believe; nor have I seen a single argument in support of the inferiority of fresco, which I consider to be anything else than a downright fallacy. Why is fresco better adapted (as is asserted) than oil painting to fill large spaces? The proper way to look at a picture is to place yourself directly opposite the centre of it; if it be too large to be commanded at a glance, you must pass from one side of it to the other; and this is just as much the case with fresco as with oils. But fresco is lighter in effect. On what evidence? Where is there a fresco possessing half the lightness of effect of Paul Veronese's immense picture of the 'Marriage of Cana,' in the Louvre? A hundred instances might be multiplied. To lightness, oil painting adds brilliancy in which latter quality fresco is, and ever must be, wholly deficient. But if this boasted quality of lightness be of such paramount importance, why not cover the walls with French paper, which would save a vast deal of expense, and have a very pretty effect; nor do I think that we should be one jot more humiliated in adopting French manufactures than in trotting after German caprices. The French at least go forward; the Germans travel backward; and we, with stultified perverseness, delight in following them. If mere declamation could pass for argument, the fresco people would not leave their antagonists a leg to stand upon. Not only, they say, is fresco superior to oils in colour, tone, and harmony, but it is more durable also, and is actually all the better for being burnt. I hope that none of our forthcoming English frescoes will prove that there is more truth in this last assertion than, perhaps, was intended. A few of the more modest of those proselytes of mortar do, indeed, admit that chiaro scuro must be given up as a quality not very admissible in fresco. The government advertisement gives a hint that artists are to be cautious in the use of it. Chiaro scuro is, to be sure, a mere trifle. As the Frenchman said, on Richmond Hill,—"It is a fine prospect, no doubt; but take away the wood and the river, and what is it?" We discard chiaro scuro with just as little remorse; nevertheless, the works of Corregio, Rembrandt, and Sir Joshua Reynolds, would suffer a good deal by the deprivation of this quality: nor do I think that these masters would have excelled much in making cartoons. They were great painters, nevertheless, and I hope that the best of our cartoon makers will prove great painters also; and that the results may not convince the public that this all-sufficient quality of drawing (in which our artists are to be forced to accomplish themselves) will go no further towards making a great artist than an acquaintance with the grammar of his language will make a man a great poet.

On one point I sincerely congratulate the profession and the public; the project of employing foreigners has been thrown overboard, and the glory or the shame will be all our own. Our artists are compelled to turn round to a process with which they are unacquainted, and by every rule of rational estimation, an inferior process; but that public recognition of the claims of Art which has so long been demanded from Government, has at length been accorded; and for the rest, we may safely trust to the strength and stamina of the national genius. It may be hoped, too, that the impediment which stands perpetually in the way of public undertakings, the preference of class, or corporative to general interests, will be avoided. The exalted station and character of the individuals composing the com-

mission, affords the best guarantee that the competitors will meet with impartial arbitration; and it may be added, that all who are acquainted with the distinguished artist who fills the office of Secretary, will concur that, as far as his influence extends, the interests of the profession could not have been consigned to better or more honourable keeping.

Yours, &c.,

A LOOKER-ON.

## THE ART-UNIONS OF GERMANY.

A taste for the productions of the schools of Germany is growing up among us, in proportion as our progressive education in Art prepares the many to understand its higher purposes. We find even among our artists some who follow the German manner; but this, as a mere imitation, does not succeed; whereas in others a style similar, though by no means German, but traceable to the same pure source as the latter, is not only esteemed by ourselves, but adds to the list of those imperishable names, which are familiar to all civilized nations. It is a part of our national character to imitate and adopt as much as we can of the good we find in other nations; and with this, is very often admitted a strong amalgam of the other—the evil; but for reasons, that we shall presently state, we shall be secured against self-betrayal in the indulgence of a taste for German Art, in that form in which it is likely to be met known in this country—we mean engraving, which enhances the best points of German productions, and veils some of their principal defects. We do not, be it understood, rank the German schools before our own—for at best they are but imitative, while ours is original: we can at any time, under encouragement, rival them in their own style, but in ours they can never approach us. Our artists frequent, and study in, all the schools of Europe where anything is to be learned; and it is continually asked of them what the British school has done? To which their answer should be, that the British school of Art has done comparatively more in half a century than any of the others in two centuries; that it could, at a short notice, be prepared to displace the palm with any modern school in history and poetry. Of religious painting we say nothing; in the first place, because those artists qualified for the two former styles are equal to this, since it requires less display of the figure. We therefore place it after the two others in the scale of practical difficulty. Although the works of the German schools are not a worthy sequel to those of the great masters, they are yet, in some sort, an appendix—a varied and increasing series of comments upon them, which our own school might examine and profit by, but not follow; for if we are to imitate, it were better we should apply to the same source which stimulated German genius, and consult for ourselves the oracles on the walls of the Vatican. It is proposed to extend the benefits of the Art-Unions of Germany to this country, an enterprise which must cause a considerable circulation of German engravings among us, and whence can result nothing save improvement; because our painters do not seek to imitate, but to emulate and surpass. Had there been the spirit of imitation among us, it would surely have shown itself before; for Europe is surcharged with British artists, who visit all the famous cities of Italy, and paint after all the celebrities of the various schools. They look at the French school in the Louvre and the Luxembourg; go to the Low Countries, and copy Rembrandt, Rubens, and the minor masters of the north; and, finally, return to England, and settle down to work in a style as orthodox and English, as if they had never seen a picture elsewhere than on the walls of the Royal Academy.

The councils of the Unions of Germany can annually adduce substantial evidence of prevalence, to a certain extent, in England, of an admiration of the productions of German artists; and, with a view of gratifying this feeling, it has been determined, by the respective committees of the Art-Unions of Berlin, Düsseldorf, and Dresden, to establish in London a direct agency and depot for the reception of the names of subscribers for the exhibition of the works selected, and for the distribution of the prizes. Arrangements have accordingly been effected with Mr. Henry Hering, 9, Newman-street, Oxford-street, whereby he is appointed to the sole agency and direction for the



United Kingdom; and at whose office a series of prize engravings are on exhibition.

The complaint urged against the Art-Union of this country is, that the selection being left to the discretion of the prize-holders, many of these, from the want of a sufficient knowledge of Art, make choice of inferior works, and so give encouragement to artists of indifferent pretensions. This is, undoubtedly, a reproach, but it must be remedied with judgment and forethought; for a less charitable error it would be, to substitute, as a corrective, the selection of only the high-priced works of men of long-established reputation, entrusted to the hands of a committee. We mean to convey that every artist has, in his early progress, received prices necessarily lower than those subsequently obtained for the works of his maturity. We would not, therefore, that in our Art-Unions any regulation should be adopted that could exclude rising artists of talent from a participation in the benefits accruing to the profession from these institutions. The selection of the prizes in Germany is vested in a committee. Of the pictures chosen we have no opportunity of speaking; but some of the prize engravings we have inspected at the offices of Mr. Hering.

In 1839 the Art-Union of Düsseldorf presented to subscribers an engraving by Professor Keller, from a picture by Bendeman, entitled 'Girls at the Fountain.' The title, which might admit of a much less refined illustration than exists in this beautiful engraving, is not worthy of the work; for, in the composition, the fountain is a mere accident, the whole force of the theme being settled in the expression of the countenances of two girls, which involves a tale of the heart. The engraving is in line, and in the perfection of that style.

In 1840 the same Art-Union presented to its subscribers an engraving by Felsing, from a picture, by Köhler, entitled 'Poetry.' The subject is made out by a figure in a sitting position, winged and draped, and writing in a book the inspirations she is invoking. This figure is also in line engraving, and is as much superior to ordinary allegory, as good poetry is to bad. In 1841 this was followed by 'The Queen of Heaven,' engraved also by Felsing, from a picture by Deger, exhibiting the most exalted feeling for religious painting.

In 1839 the Berlin Art-Union presented its subscribers with 'Die Lurley,' an engraving by Carl Begas, from a picture by Mandel. The subject is from one of the legends of the Rhine, in which a maiden is described as luring by night, passengers out of their way by the sweetness of her music. The figure is on a cliff supposed to overlook the Rhine, and a traveller is seen ascending the rock. The figure is admirably drawn, and is characterized by much of the beauty of the greatest works. The same society, in 1837, gave to its subscribers 'Das Trauernde Königspaar,' engraved by Lüderitz, from a picture by Lessing, and enforcing the moral, that no "flesh" is exempt from sorrow—'Das Königspaar' a king and queen are seated lamenting the evils of humanity, from which their high estate cannot secure them.

Each of those works is of a high standard of Art, but they carry with them the strongest evidences of their school and its origin. We find in them aims to approach the most celebrated works of the Italian school; and it must be confessed that they do excel works to which attach even celebrated names of that school. It is proposed, we see in the prospectus, to exhibit in London all the prize pictures of the German Art-Union, if the subscriptions obtained in the United Kingdom will warrant such an exhibition.

We anticipate the most favourable results from a nearer connexion with schools that have studied so closely the great models: we are sufficiently firm in a style of our own to benefit by their experience whilst we avoid their errors. Further information on this subject will be found among the advertisements.

## REVIEWS.

**A DRAWING BOOK; CONTAINING ELEMENTARY INSTRUCTIONS IN DRAWING, AND ILLUSTRATING THE PRINCIPLES OF DESIGN AS APPLIED TO ORNAMENTAL ART.** Published under the immediate Superintendence of the Council of the Government School of Design, at Somerset House. First Division, Part I. Publishers, CHAPMAN and HALL.

The appearance of the first part of the Drawing Book of the Government School of Design is particularly welcome, as being the first publication that has emanated from authority, having for its object the dissemination of the elementary principles of the art of ornamental design. This work, comprising both examples and instructions, is published at a cheap price, and will find its way, we hope, into every school where linear drawing is taught. This first part comprises fifteen sheets of examples to be copied by the learner; beginning with parallel lines divided to practise the eye in measuring; proceeding next to angles, and intersected lines to geometrical figures, rectilinear and curvilinear, from the square to the polygon, and the circle to the ovoid and parabola; and then to the intricacies of combined figures.

This drawing-book of introductory studies for mechanical or pattern-draftsmen, is intended for students progressing individually, not in classes; and aims at practising the eye and hand in perceiving and delineating with accuracy and neatness the geometrical rudiments of form. Even our correspondent who advocates the exclusive use of models, or solid forms, to draw from, could hardly object to this course of study; these forms being merely outline diagrams, so that the exercise of the pupil's eye and hand would be the same whether he drew them from these chalk lines on paper, from Dupuis' wire outlines, or from the planes that he advocates: the planes and wire outlines, indeed, seem particularly calculated for teaching numbers in classes, where all the pupils progress simultaneously; while these examples on paper are especially adapted for the use of pupils proceeding individually: for pattern-draftsmen, who do not absolutely require to learn perspective, these preliminary studies of exact linear drawing would be more directly inductive than solid forms. We are far from undervaluing the use of models for teaching perspective drawing, especially to classes; and, as an introduction to the practice of picturesque sketching from nature, they are essential; but it is questionable if in the case of merely ornamental drawing where the ordinary amount of projection is basso relievo, and objects are only viewed on one plane, the study of perspective is necessary. That the pupil, when he has acquired facility in drawing outlines, and shading from examples on paper, should be set to draw from plaster casts of ornament, is necessary; and such is the course pursued at the School of Design; but this may be accomplished without the study of perspective, to which the pupils at Exeter Hall devote so much time, to the neglect of neatness of hand.

We shall take an early opportunity of referring to this important work at greater length.

**A SERIES OF DIAGRAMS, illustrative of the PRINCIPLES OF MECHANICAL AND NATURAL PHILOSOPHY, and their Practical Application, with short Descriptions and Explanations, adapted to the several purposes of Instruction.** Drawn on Stone by HENRY CHAPMAN. Printed in Colours by C. F. CHEFFNIS. Published under the Superintendence of the Society for the Diffusion of Useful Knowledge. No. I. The Lever. Publishers, CHAPMAN and HALL.

The object of this admirable publication is to supply the class-rooms of teachers with a set of figures on a large scale, representing the mechanical powers in their various actions, as illustrated by different machines; that exemplified in the first number being the lever. The three plates forming the number are 26½ inches by 19, and the various kinds of lever balances are delineated in a very bold and exact style, in neutral tints, imitative of the iron and wood of which the real machines are made. The effect of rotundity and metallic surface is almost illusory; and the prints are as striking as it is possible to render them; their size, too, is such that they would be distinctly visible from a considerable distance, being so very strongly

relieved by the shading and the tinting. As specimens of lithographic printing in coloured inks, they are remarkable for force and distinctness; being equal in these respects to the coarsest wood-cuts, with a degree of finish and neatness not to be looked for in them.

**THE HAND-BOOK OF NEEDLE-WORK.** By Miss LAMBERT. Publisher, JOHN MURRAY.

Although we confess ourselves opposed, on principle, to the everlasting multiplication of "stitching"—the perpetual sortings of "blues," and "drabs," and "pinks," and "greens"—though we are decidedly averse to "tacking" young ladies' minds to their embroidery frames—yet we honour the time-ennobled art of tapestry too highly not to welcome such a volume as the present; not only as containing a pleasing and succinct description of the rise and progress of an art which, if not legitimately pictorial, is very near akin to it; and which hands us down upon well-wrought canvases much of the chivalrous history of the olden ages. Moreover needle-work is a graceful and feminine employment, pleasant, and it may be profitable.

The pretty volume now before us, has been compiled with exceeding care, and strict attention to the most minute details—all is well arranged, and if the fair compiler attaches more import than we do to the poetry of the needle, we quite agree with her in thinking that the useful and ornamental works produced by this "little" instrument of pointed steel, are well worthy the attention of all fair ladies. Certainly there are evidences of industry, patience, and cheerfulness in this womanly hand-book, which lead to the belief that in every respect the author will be "an honour to the sacred name of wife." We would recommend in the future editions a chapter on "white-work." By "white-work" we mean the every-day sort of occupation which ladies of small incomes must attend to. The cutting out and management of various articles for domestic service—the necessary quantity to use, and how it can be best employed—would be information of real value to many of our fair friends, some of whom we have heard lamenting that a book that has done so much to illustrate the beautiful, should have neglected the homely English "*work*"—a few hints upon which would have afforded so much additional pleasure. We know ladies are hard to satisfy—but we submit the hint to the fair author, believing there is "much in it." The illustrations are a valuable addition to the interest and information of a volume which deserves a place on the table of every lady.

**THE (LATE) LORD CHANCELLOR COTTENHAM.** Painted by C. R. LESLIE, R.A. Engraved by H. T. RYALL. Publisher, F. G. MOON.

A fine portrait and an excellent likeness; a work, in all respects, worthy of the accomplished painter. It is admirably engraved by Mr. Ryall. Although "fallen from his high estate," the distinguished lawyer and estimable nobleman has "troops of friends," and they are not confined to the profession of which he is the ornament. This copy of his features and form (for it is full-length) will be a most desirable acquisition to many. As a work of Art it is of very great excellence.

**PARGA; during the Awful Ceremony that preceded the Banishment of its brave Christian Inhabitants and the entrance of Ali Pacha.** Painted by GEORGE and JAMES FOGGO.

This is a very remarkable lithographic work; of considerable size, but a mere miniature compared to the picture from which it has been copied, which, we learn from the prospectus, measures 26 feet by 16. It is unquestionably a grand composition—of the class about which we have been raving, and raving idly, for years past, in the foolish hope that great things might be undertaken by artists at their own risk; and yet it would seem that this has been actually done; for this picture must have been conceived, arranged, and painted, without a prospect of any other result than the honour of completing so vast an undertaking. The attempt is most creditable, to say the least—a worthy effort of enthusiasm; and if the performance be not altogether perfect, it is entitled to high respect, not alone for the ardour, industry, and immense labour it exhibits, but for its own merits, which are striking and considerable. There is amazing grandeur in the design; a well-sustained interest throughout; skilful and "scientific" grouping; great power and

pathos in the expression; and the frightful story is admirably told.

At any other time we should enter at greater length into the subject, but, this month, we have exhausted both space and strength.

**THE EMBARKATION OF REGULUS.** Painted by J. M. W. TURNER, R.A. Engraved by DANIEL WILSON. Publisher, F. G. MOON.

This is a noble work of Art, full of interest, and of the richest character. The fame of Turner is firmly established, and will endure—in spite of himself. Not so, as yet, that of the engraver; to him, therefore, it is our more especial duty to direct attention. Modern Art has produced few works superior to this; and we can scarcely refer to one that is superior. The name of "Daniel Wilson" comes upon us suddenly, appended to a plate of the rarest excellence and of great size; upon inquiry, we learn that he was a pupil of Miller, of Edinburgh, and is now resident in London; where we trust his abilities will not be overlooked, for they are of a very high order; no matter what may be the magnitude of the undertaking, it may be safely confided to his hands. In this print there is evidence of matured power; a capability of dealing with difficult materials seldom to be met with; a combination of force and delicacy of the happiest kind. The magnificent buildings, the numerous groups, the ancient shipping, and, above all, the water, are all put in with marvellous skill. The engraver may rest his fame upon this noble print—we hope it will be succeeded by that which usually, but not always, follows fame; and have no doubt that it will be so, even in these times, when fine engravers of landscapes have far too little to do.

**HER GRACE THE DUCHESS OF RICHMOND.** Painted by SIR THOMAS LAWRENCE, P.R.A. Engraved by G. R. WARD. Publisher, M'LEAN.

One of the happiest efforts of Lawrence's graceful pencil—a fine and beautiful woman, richly endowed by nature as well as by fortune. The copy is valuable, not alone to those who know the original; it is exquisite as a work of Art, and will even rank among the most famous works of the great painter. It has been very skilfully engraved by Mr. Ward, few modern prints in mezzotint are superior to it. There is amazing delicacy and refinement in the countenance, and the engraving of the satin dress has been seldom surpassed.

**THE CORONATION OF QUEEN VICTORIA.** Painted by E. T. PARRIS. Engraved by WAGSTAFF. Published by F. G. MOON.

The size of this important and valuable plate is 37 inches by 28½; a scale, evincing on the part of the publisher, a determination to do justice to a representation, so faithful, of this national ceremony, as well in this respect as in all others connected with its execution and publication. The precise period selected by the artist; is the moment when the brow of the sovereign is about to be girt with the diadem of these kingdoms; the crown is uplifted in the hands of the Archbishop, while all eyes are turned upon the Royal occupant of the chair of Edward the Confessor. The disposition of the figures is most judiciously managed, since each more or less relieves the other; and all direct the eye of the spectator to the centre of attraction. The light falls as it should upon the Queen, and is thence most skilfully distributed throughout the surrounding groups, so as to show perfectly the linaments of each countenance without injury to the integral effect. From the solemn foreground the eye is led to the innumerable heads in the distance, which are faintly visible in the light that enters through the more remote windows, and which, by the most felicitous *finesse*, is made to contribute an inconceivable force to the main point of interest. The scene as here represented is most imposing, and even brilliant; for in the profound sacredness of the ceremony we scarcely miss the colour of the original picture, and the general agroupment and composition seem to have been designed for yielding the very best effects in engraving. The light dresses of the female nobility are forcibly thrown off by the deep tones of the robes of ceremony, by which they are surrounded, and the latter again tell in powerful contrast with the lights in the nave of the Abbey. Works of this kind constitute portions of the histories of nations; and this amounts in importance to a passage of the history of our

own, being one of the most moving events of the current reign. It is more than a record of the coronation, or a memento of the order of the ceremony; for, as well as containing a perfect portrait of the sovereign, it affords studied and correct likenesses of all who assisted at the solemnity. It may be here stated that, during the august occasion, Mr. Parris was permitted to make preparatory sketches from situations the most favourable for observation, and has since enjoyed every facility that could contribute to the pictorial success and substantial truth of his great work; of the labour attending the execution of which some idea may be formed, when it is stated that seventy-seven portraits are given, most of the persons present having sat to the artist expressly for this picture. An enterprise so spirited as the publication of such a work as this, cannot fail to render an ample return; since, on the part of Mr. Moon, no obstacle, no consideration of cost, has for a moment operated against bringing to a happy issue, the publication of a contribution so valuable to the national collection of historical engravings.

**THE PRINCESS AUGUSTA OF CAMBRIDGE.** Painted by HEUSS, MAYENCE. Engraved by E. W. WASS. Publishers, H. GRAVES & CO.

The original picture from which this print is taken is now in the Royal Academy. The portrait there appears hard; the tone of colour—the flesh-tints, more especially—being by no means agreeable; yet it is, undoubtedly, a very striking likeness; although, as an example of German art, it is not calculated to elevate the school, or induce us to abate a jot of our claim to pre-eminence in the class of art to which it belongs. As an engraving, however, we can speak of it in terms of the most unqualified praise; it is not, indeed, too much to say that as an example of portraiture, it may rank among the more successful efforts of modern times. The artist has a free and vigorous hand, yet his work is painted with the greatest possible delicacy. He has gone as near to produce colour as any modern engraver; while, in brilliancy of tone, his work is surpassed by few.

We hope that opportunity will be given him to produce a work of more ambitious character; for we know of no engraver in this "dotted" style (with one exception) who might be more safely entrusted with a picture of magnitude and high value. Sure we are that he would do it ample justice.

[We have already made some reference to a work, explanatory of the recent operations of the British army in Afghanistan, about to be published by Messrs. Graves and Co. Of this publication, several specimens have been sent us; they are of the deepest interest, not alone as regards the unhappy catastrophe they principally illustrate, but as pictures of a very wild and singular country, abounding in the picturesque, and a people in every sense of the term "peculiar." It will be, moreover, valuable as a work of Art; for the subjects are remarkably well chosen, and the groups are "put in" with consummate skill; "the drawings on stone" are by Mr. Haghe, who enjoys pre-eminence in this department of the Art.

Taken altogether few modern publications are calculated to be so extensively popular.]

#### TO READERS AND CORRESPONDENTS.

Our subscribers will observe that we, this month, supply them with an additional half-sheet; and they will, we hope, take care that no mistake occurs in its delivery, either by hand or by post, for it is stamped, in order that it may go post-free.

We are bound in justice to adopt this course occasionally, for our advertisements increase; and we are, each month, compelled to devote to the advertiser a page or two rightly the property of the reader.

A question from Norwich.—In no society is a mere exhibitor a member of a "Hanging" Committee.

A letter from Edinburgh gives us a list of several pictures, for which the "Society" there, offered, and paid, less than two-thirds of the sums asked by the artists. We submit to our correspondent that it be neither wise nor fair to publish it.

E. C.—We cannot find room for so long a letter; but the subject shall have our earliest attention; we fully admit the justice of his view.

"A Portrait Painter."—We find it difficult to give advice on such a subject. An artist, a portrait painter, living some hundred miles from London, wishes to obtain instructions in his art, by letter, and by the loan of paintings to copy, from some competent professor, whose "works and charges would suit his means."

**AQUAOLEUM.** or a new Preparation of MOIST COLOURS to give the effect of either Oil or Water-Colour Painting.

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N.B.—Specimens may be seen in the different styles to which they are applicable, and printed directions furnished with the article.

**A CASE OF EXTREME DISTRESS.**—An

Artist of great merit, and just rising into very lucrative practice, has been suffering for Eight Months from illness so severe as to render him perfectly helpless. His little property has been expended to support him and a family of five children and their mother, whom they have this morning had the misfortune to lose by sudden death. Known as a man of talent and of most irreproachable character to the respectable houses whose names are at the foot, the present Appeal to the benevolence of the affluent is made by their recommendation, and with consent on their part to receive subscriptions for him. Messrs. Colnaghi and Puckle, 23, Cockspur-street; Paul and Dominic Colnaghi and Co., Pall-mall East; Graves and Co., 6, Pall-mall; W. R. Sams, &c. &c.

**THE LATE GEORGE BARRET.**—To the

lovers of genuine Art, who happily are increasing in this country, the Works of the late GEORGE BARRET are well known and highly appreciated. He was appropriately styled "The English Claude," and like that great master, assiduously devoted himself to the study of nature, in which pursuit he evinced great feeling and fidelity. He was one of the founders of the Society of Painters in Water Colours—an institution universally acknowledged to have given a stimulus to the Arts and a sterling character to Water-colour painting—to which object his own works greatly contributed.

His father was one of the original members of the Royal Academy, but died while he was very young, leaving him and a large family totally unprovided for: thus he commenced life under difficulties, and struggled through it with exertion, though with patience and content. At its close, he has left a widow, who had been a faithful and excellent wife, two sons, and a daughter, without any provision; the sons may ere long be able to support themselves, but the daughter, from her age, must still remain dependent on her mother.

As an artist, Mr. Barret's talents, combined with his frugal and industrious habits, ought to have produced him a handsome competency, but he was stimulated more by the love of excellence than the love of money; and though he toiled incessantly at his profession, he earned only sufficient to supply the daily wants of himself and his family; a long illness, too, and subsequent decease of his eldest son, whom he had educated as a surgeon, added to his embarrassments, and it is feared, accelerated his death. Of a naturally mild and amiable disposition, he contemplated his approaching dissolution with calm and pious serenity; and his last work, entitled "Thoughts in a Churchyard," in the present Exhibition, which is replete with mind and feeling, was studied in the Cemetery at Paddington, on the site of which once stood the Manor House, the residence of Barret's father in his prosperity, where George Barret's early days were passed, and where his remains are now deposited.

To those who delight in the pure and exalted gratification of alleviating distress, as well as to the pious and lovers of Art, this brief appeal is addressed in behalf of the Widow and Daughter of so talented and estimable a man; and it is earnestly hoped the pleadings of adversity may not be uttered in vain.

Subscriptions will be received by Messrs. Coutts and Co., Bankers, 59, Strand; by Mr. Ackermann, Publisher, 96, Strand; or by any one of the Members of the undermentioned Committee.

It is proposed that the funds that may be raised shall be laid out in an Annuity on the life of Mrs. Barret, and a Committee of the following friends of the late lamented Artist have undertaken to carry it into effect:—

Edward Swinburne, Esq., 32, Great Castle-street, Cavendish-square.

Thomas Uwins, Esq., R.A., 41, Charlotte-street, Fitzroy-square.

Joshua Cristall, Esq., 44, Robert-street, Hampstead-road.

F. O. Finch, Esq., 51, Charlotte-street, Fitzroy-square.

James Elliott, Esq., 32, Berwick-street, Soho.

Henry Harrison, Esq., 1, Percy-street, Bedford-square.

May, 1842.



HENRY GRAVES AND COM<sup>y</sup>, Printsellers and Publishers to HER MAJESTY and H.R.H. PRINCE ALBERT, have the honour to announce that they will publish during the present Season the following

### SPLENDID WORKS OF ART.

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IN WESTMINSTER ABBEY.

Engraved in the finest style of Art by H. T. RYALL, Esq., Her Majesty's Historical and Portrait Engraver, from the magnificent Original Picture, most superbly painted by GEORGE HAYTER, Esq., M.A.S.L., Painter in Ordinary to Her Majesty.

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MADE BY THAT LAMENTED AND HIGHLY TALENTED ARTIST, SIR DAVID WILKIE, R.A.,

During his late Tour in the East; and consisting of Twenty-six of the most splendid Drawings of his latest Compositions, Lithographed in the finest style of Art, in exact imitation of the Superb Originals, mostly in the possession of the Publishers, by MESSRS. LOUIS HAGHE and JOSEPH NASH.

MESSRS. GRAVES and COMPANY, in announcing the Publication of a Work comprising the latest productions of that talented and much esteemed Artist, the late Sir DAVID WILKIE, feel confident that no eulogium is necessary to enhance it in the public estimation, neither do they deem it fitting to revert to an elaborate detail of its merits, being convinced from the high estimation in which the late Artist stood, that a notice of their determination to publish a volume compiled from his latest and most choice productions, lithographed under the experienced judgment of Mr. HAGHE and Mr. NASH, is sufficient alone to ensure it its merited patronage.

The Volume will consist of Twenty-six Plates, royal folio, price £4 4s. .... A few Copies coloured and mounted as the Original Drawings, £10 10s.

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Consisting of Twenty-six of the most beautiful Interiors and Exteriors of this interesting Remains of the Olden Time: Drawn on the Spot, and on Stone, by DOUGLAS MORISON, Esq., of a uniform Size with the Work on Belgium and Germany, by LOUIS HAGHE.

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**THE** very valuable and select COLLECTION of PICTURES, chiefly of the Italian school, well known in Scotland as purchased by the late Mr. Irving for the late Sir William Forbes, Bart., from the Tenari and Zambecari palaces at Bologna, from Count Lecchi at Brescia, and other noble families at Venice, Florence, &c., for whom many of them were painted. They are generally in a pure state, and among them are specimens of fine quality, by the following great masters:

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Particularly the 'Virgin and Infant Saviour, with St. John,' a grand gallery picture by Guido; the 'Martyrdom of St. Giustini,' by Paolo Veronese; 'Portrait of the Doge Grimani,' Titian; 'View on the Great Canal, Venice,' Canaletti; 'St. John in the Wilderness' (after Raffaele), A. del Sarto; a splendid Landscape, Albano, &c.

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UNDER THE PATRONAGE OF H. R. H. THE DUKE OF CAMBRIDGE AND THE NOBILITY.

The extraordinary popularity and success which have attended the transactions of the Society, denominated "The Art Union" in this country; the great benefit derived from its operations, both to Art and Artists; the talent which it has been the means of eliciting and fostering, and the feeling for Art which it has caused to be engendered in many cases, and in many others improved; the liberality with which it has been supported, and the various channels that have by its agency been opened, for compensating the labours of British genius; stamp this Institution as the most important existing evidence of the rapid growth of a taste for Art in this kingdom.

It was indeed a happy idea that a trifling individual Subscription might accumulate a fund, sufficiently large to purchase annually some of the best productions of the English School of Painting, the chance of possessing which should be within the power of every supporter of the Institution, at the same time that he had a *certainly* of an equivalent for his contribution in a specimen of Graphic Art, well worthy of acceptance.

England cannot, however, claim the credit of having originated this plan of promoting the interests of the Fine Arts; for as far back as January 1829, a Society having similar objects, and whose operations were conducted upon nearly the same principles, was established in *Düsseldorf*, under the title of the *Art-Union for the Rhenish Provinces and Westphalia*. The success which attended this Society, far exceeded the most sanguine expectations of its founders, and the splendid Engravings published by them as presentation plates to the Subscribers, are tolerably good evidence of the taste and spirit which animate its Councils.

The remarkable and substantial benefits diffused by this Society did not fail to attract the notice of the Prussian Sovereign, under whose immediate patronage and countenance, similar institutions have been formed in Berlin and in Dresden. These three Institutions form now a confederation of Art-Unions in Germany, under the especial favour of this patriotic King, who aids their funds by an annual subscription of £100 sterling; and they further enjoy the protection and encouragement of all the Foreign Courts.

In alluding again to the Art-Union of England, it cannot but occur to every lover of Art, that however great its popularity and success as an Institution, and however appreciable are the benevolent and patriotic motives which originated and have supported it, yet, that its sphere of comprehension must necessarily be of a limited character, restricted as its operations are to the exclusive patronage of *British Art*; but it cannot be doubted that the feeling for Art which it has created will seek to soar beyond the confines of this Society, and that an appetite has been already created for a more extended and discursive exercise of taste than the British School, with all its excellences, can present.

In reply to this demand, the immensely varied and inexhaustible resources offered by the different Schools throughout Germany, the Communities of Artists of Berlin, Düsseldorf, Dresden, Frankfort, Munich, and other cities, afford annually a rich and endless variety, including productions of genius of that transcendently beautiful character, for which the Schools of Germany are so justly famed.

That there exists a strong desire in many of the Members of the English Society to become asso-

ciated with those of Germany, is manifested to the Councils of the several Unions, by the number of applications that have been made for admission to the subscription lists; and to such an extent has this feeling evinced itself, that the establishment of a direct British Agency has at length been determined on. The Councils of the Art-Unions of Germany have, at their respective Meetings, at Berlin, Düsseldorf, and Dresden, come to the resolution to establish in London a direct Agency and Depot, for the reception of the names of Subscribers, for the exhibition of their works, and for the distribution of their prizes; thus affording to the English nation an opportunity of enjoying all the privileges of their Associations.

They have therefore to announce that they have completed an arrangement with Mr. Henry Hering, 9, Newman-street, Oxford-street, London, appointing him as their Sole Agent and Manager for the United Kingdom.

For the Reception of Subscribers' Names;

For the Issue of Tickets;

For the Distribution of the Prospectuses and Prizes;

For the Exhibition of the Engravings which, from the Establishment of their Institutions to the present time, have been selected as the presentation Prints to the Subscribers; and for the management of the general business of the German Art-Unions in Great Britain: and they beg to acquaint the Nobility and Gentry of England, Ireland, and Scotland, that from Mr. Hering can be obtained every information respecting their Institutions, and that to him all communications are to be addressed.

Mr. HENRY HERING, in pursuance of the Resolutions of the Councils of the German Art-Unions, has the honour to intimate to the Nobility and Gentry, the Lovers and Patrons of Art in the United Kingdom, that he has just returned from Germany, whither he had proceeded upon a mission connected with the British Agency for these Associations, and that he has accepted at the hands of the Council the trust they have been pleased to confide to him in undertaking the management of their business in this country, and that, for the furtherance of this object, he has established an Office at No. 9, NEWMAN-STREET, for the express purposes of the Institution, where will be exhibited daily, from Two o'clock till Six, Specimens of the Engravings which have been published by the Unions and presented to the Subscribers from year to year, and where Books are opened for the Names of Subscribers in England, Ireland, and Scotland.

Correct Translations from the German of the Prospectus issued by each of the Unions, viz., Berlin, Düsseldorf, Dresden, Munich, and Frankfort, will be also registered for inspection, the main features of each of which so nearly assimilate to each other, and to those which form the groundwork and management of the English Association, that to reprint and circulate them in detail would incur an unnecessary expense to the Proprietary, and entail a troublesome task upon the reader. It may suffice to say, that the general Rules for the conduct of such Societies in all their sub-divisions of Management, Correspondence, and Finance, have been adhered to. Probably the only essential particular in which the Unions of Germany differ from that of England, is the manner in which a selection is made of the Pictures which are to form the Prizes. In England, this important point

is left to the discretion of the fortunate holder of a Prize Ticket, giving him a latitude of choice from among a number of productions, good and bad; whereas in the German Associations one principal object is kept in view—that of improving the public taste, by delegating to a competent Committee of known judgment, Twelve in number, the choice and selection of such Pictures as will form the Prizes. A double advantage is thus gained; no encouragement is given to inferior productions of Art, nor is the Public taste left without some guidance by Professors of acknowledged experience in Art.

It is further intended, that if the amount of the Subscriptions in England shall realize the expectations of the Council, a Gallery shall be opened for Two Months in each year in London, for the reception and exhibition of all the Pictures that will form the Prizes at the next ensuing distribution, to which exhibition free access will be given to every holder of a Ticket.

A liberal proportion of Tickets will be appropriated by the Councils of the several Unions for disposal to the British Subscribers, each of which Tickets will bear the Signature of the accredited officers of the Institutions, and must be countersigned by Mr. Hering as their Agent.

The price of the Subscription Tickets in either of the Associations, viz., Berlin, Düsseldorf, or Dresden, will be 20s. each; which sum will cover every expense of postage, duty, freight, and delivery at the Repository in Newman-street, of the Prizes that may be awarded, and also of the Engraving which will be presented to the holder of each Ticket.

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One Month's Notice will be given in the daily journals of the day of appropriation of the Prizes in each Union; and it is Mr. Hering's intention to proceed to Germany, in order to be present at the Drawing, and to represent the interest of every one who has, through his agency, subscribed to these Institutions.

A similar notice will also be given of the latest day on which Subscriptions can be received, after which the Lists for that year will be closed, and the numbers forwarded to various Committees of Management.

Mr. Hering begs most respectfully to assure all who may honour him with their names as Subscribers to the German Art-Unions, that the most endeavours shall be exerted by him to protect their interests, and to prove himself worthy of their confidence.

GERMAN REPOSITORY OF ART,  
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N.B.—The Engravings are on View between the hours of Two and Six.